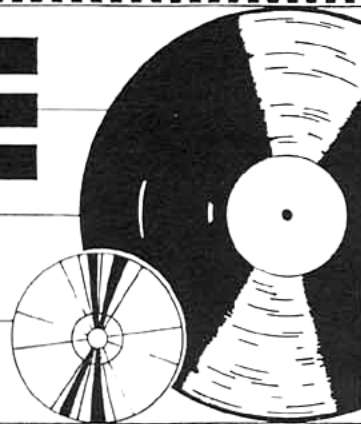


FILM SCORE MONTHLY



#51, November 1994 \$2.95

HOWARD SHORE

SCORING
TIM BURTON'S **ED WOOD**

THOMAS NEWMAN

THE SHAWSHANK REDEMPTION
AND COOL, WEIRD SCORES

J. PETER ROBINSON

SCORING THE TERROR: WES
CRAVEN'S NEW NIGHTMARE

Other Thrilling Stuff

- Lukas Interviews His Mom
- The Music of Star Trek: Part 1
- Recordman Cleans Vinyl
- The Music of Heimat
- Aaaahh! Promotional CDs

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Questions & Answers
- Letters from Readers



FILM SCORE MONTHLY

Issue #51, November 1994

Send All Correspondence, Submissions, Ads, Questions, Mail Bag Letters, etc. to:

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No Thanks to: The Bruckner Expressway.

The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

Important Distinction: There is a difference between a label recording and releasing an album. A label might be recording this month (with the conductor and orchestra) but not putting out the CD for a half a year. Got it?

Not Words: Filmmusic, filmusic, filmscore.

My New Speakers: Kick ass.

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I'm Lukas Kendall, this is *Film Score Monthly*, America's only soundtrack publication, blah blah blah. As usual, we're having problems with subscriptions so if you're a subscriber and have been getting stifled, write me directly and I'll send replacement issues. August (#48) had *Speed* on the cover, September (#49) had Hans Zimmer, and October (#50) had Alan Silvestri. Thanks.

Cover feature this issue is Howard Shore's wonderful score to *Ed Wood*, a film probably playing in \$1 theaters by the time you read this. I don't care, though, because it cracked me up and I came out of the local mallplex entranced by the score's bongos and theremin. Howard Shore was intelligent and cooperative; he obviously cares about his work and was happy to discuss it. I also saw *Wes Craven's New Nightmare* and was impressed by the music. I wondered, what's it like to score a Freddy movie? J. Peter Robinson was also cooperative and intelligent, and though he later confessed that he had been up the entire previous night, he was coherent enough to offer interesting opinions. (There's one interview I did this year where the guy was totally hammered. I won't say who, but you can sort of tell by the transcript. It's really obvious on the tape.)

Not long after I wrote that article last month making fun of sci-fi soundtrack nerds on the Internet, I went and make fun of them directly. I got in a little "flame war" after I posted a list of the ten nerdy science fiction soundtracks people constantly ask about: *Ladyhawke*, *Dune*, *Tron*, *Legend* (especially the Tangerine Dream one), *Blade Runner*, *Polltergeist*, *Krull*, *Predator*... there were more, but I forget. I also said Goldsmith's *Legend* was overrated, which some people didn't take well. Getting hate mail made me realize the significance of these scores; not that they're good—some are great, most are lousy—but that kids like me saw the films and slowly but surely fell in love with film music. I just wish people would take a step back and recognize that these may be fun, but they're not the greatest music ever written. That being said, remember: if your subscription has run out, follow what they shouted in *Logan's Run*: Renew! Renew!

Big thanks to Harry Pearson, Frank Doris and Scott Markwell at Pearson Publishing for getting me a discount on some hot new speakers. I had previously been using a boom box, deprived child that I am. Now I have an Arcam Alpha-5 amp and Sound Dynamics Something speakers, and they sound terrific. From now on I will only listen to albums which have good sound quality, regardless of the quality of the music.

The Society for the Preservation of Film Music's October New York conference was great fun. I had a terrific time and will report on it next issue.

Society: The Swiss Film Music Society publishes a bi-annual journal and supplemental newsletters (mostly in German, with some articles in French) exclusively for members. Memberships are 30 Swiss francs, payable to: Swiss Film Music Society, Matthias Zürcher, Buchholzstr. 10 C, 3604 Thun, Switzerland, postal giro 30-141596-2. The main event of the year is the Score of the Year Award, voted on by members. Shockingly, the 1992 winner was *Basic Instinct* and the 1993 one was *Schindler's List*.

Print Watch: *McNally's Price Guide for Collectible Soundtracks (1950-1990)* will be out in late November. It can be ordered from West Point Records at 805-253-2190. • New from Northeastern University Press, Boston is *The Art of Film Music* by George Burt, a often technical guide to writing music for films which includes score excerpts. It focuses on such composers as Raksin, Friedhofer, North and Rosenman; 266 pages, hardback, 9 by 6 in., \$35. (Thanks to

Steve Fry for info.) • *Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring* is a new book by composer David Bell, published by Silman-James Press in Los Angeles. This also deals with technical aspects of scoring films, in a contemporary context. It's 130 pages, 9x6 in., \$12.95; call 1-800-8-ACT-NOW to order. • The September/October 1994 issue of *Fanfare* has an interview by Royal S. Brown with Michael Fine, about *The Magnificent Seven* and Koch International's other film music recordings. • The Summer '94 issue of *Grammy* magazine has a Danny Elfman interview.

TV/Radio Watch: CNN aired a short segment on Jerry Goldsmith conducting *The River Wild*; it aired on CNN Headline News on October 24. • The 10/29/94 *Extra* TV show did a three minute spot on David Arnold and conductor/orchestrator Nick Dodd scoring *Stargate*.

Salter Addendum: Received the following from the esteemed Tony Thomas: "In my tribute to Hans J. Salter [FSM #49] I made the mistake of attributing his recently completed oral history to the American Film Institute. It was actually done by The Academy of Motion Picture Arts and Sciences by Warren Sherk, who began his series of interviews with Salter in January of 1993, completing them some three months later. This was a conspicuous error on my part since the AFI has not done oral histories for more than 20 years, while the Academy, in its Center for Motion Picture Study, is engaged in an ongoing series of oral histories with veteran film artists and artisans. The series is available for study and research at the Margaret Herrick Library at the Academy in Los Angeles. My apologies to historian Sherk and director Linda Harris Mehr." Also my apologies for calling Tony's article a "memorium," not "memoriam," a rare FSM typo.

Those Wacky Germans: A label called Best has followed Tsunami's lead and begun issuing scores without obtaining licenses, using a weird German copyright law that has master tape rights expire after 25 years. Now out is *100 Rifles* (Goldsmith, 1969), with the composer's *Lonely Are the Brave*, *Illustrated Man/City of Fear* and *Studs Lonigan* reportedly to follow. A third mystery German label has done *Shoes of the Fisherman* (North) mastered right off the LP. These CDs are available from the usual specialty shops, but keep in mind they are mastered off of whatever tapes the perpetrators could find—generally audio cassettes. Collectors know what it sounds like to dub a CD onto a tape, then dub a tape from that tape. Now imagine putting that third generation tape onto a CD, because that is what these people are doing—Tsunami included—to make thousands of dollars at your expense.

MGM Stuff: MGM has included a new stereo CD of *Meet Me in St. Louis* packaged with the new laserdisc and videocassette of the film; a regular CD release is not planned. The company has pressed a promo CD of various original film themes and songs remastered from their vaults; it includes *Magnificent Seven*, *Hawaii*, *Big Country*, *A Man and a Woman* and other short cuts.

Mail Order Dealers: If you're trying to get some of the albums mentioned in these pages, you'll have to go through the specialty mail order shops. Many labels are too small-fry to be in most mall chains, or simply from far away countries. (Legend, RCA OST and Point are Italian, SLC and King are Japanese, Silva Screen and Play It Again are English, etc.) Dealers like Intrada, Screen Archives, ASQ and Footlight (see p. 3 and p. 17) specialize in tracking down these elusive pressings. Contact them, as well as the recommended STAR (PO Box 487, New Holland PA 17557-0487, ph: 717-656-0121).

It Had to Happen: Some soon-to-be-very-rich clowns recently pressed counterfeit discs of the SPFM *Tribute to Jerry Goldsmith* CD (*Flam Flam Man, Take a Hard Ride, Magic, Baby*), a rare and pricey item. The counterfeit has a nearly identical disc to the original, but the booklet and inlay card are photocopied without a limited edition number. Be careful! The counterfeit, for people who just want the music, is on sale at such specialty shops as Footlight Records.

Incoming: Christopher Franke's company, Sonic Images, will release his *Babylon 5* TV soundtrack next February/March. A limited edition of it will be ready for sale at "LosCon" in Los Angeles this Thanksgiving. • BMG in Japan has issued two F. De Roubaix compilation CDs as well as *Les deux anglaises et le continent* (Delerue). Due Dec. is a Henry Mancini 5CD box set. • The Italian Genoa label will soon issue CDs of *Excalibur* (Trevor Jones) and *Legend* (Tangerine Dream). They may be illegal.

What Labels Are Doing Eventually

Epic Soundtrax: Due Jan. 31: *Legends of the Fall* (James Horner). Due March 14: *500 Nations* (Peter Buffett, Kevin Costner-produced TV documentary). Due March 21: *Moviola 2* (John Barry, new recording, action-adventure themes).

Fifth Continent: Due Nov.: *Peter the Great* (repressing). Planned for '95: "...At the Movies" 2CD compilations, some prev. unreleased music.

Fox: The next Classic Series CDs will be out in February or March 1995: 1) *The Ghost and Mrs. Muir* (1947, 55 min.) 2) *A Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann. 3) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 4) *The Mephisto Waltz* (1971, 35-40 min.) 5) *The Other* (1972, 25-30 min.), Jerry Goldsmith. 6) *Predator* (1987, Alan Silvestri, 47 min.) 7) *Die Hard* (1988, Michael Kamen, 24 min.), with *Alien* 3 Fox Fanfare. 8) *Forever Amber* (1947, David Raksin). The two musicals will probably be out in early '95 as well (distributed by BMG), and have already been included on cassette with the new videos of the films. These are: 1) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., completely remixed). 2) *State Fair* (1945, Rodgers/Hammerstein). *The Sound of Music* will also be included as a 24 karat gold CD with the new laserdisc of the film, due Nov. 23. • A Mark Snow *X-Files* TV soundtrack is forthcoming.

GNP/Crescendo: Due by the end of November is *Star Trek: Generations* (Dennis McCarthy).

Intrada: Due Nov. 22: *Frank and Jesse* (Mark McKenzie, new western). Recorded at the end of October (Bruce Broughton/Sinfonia of London) was *Ivanhoe* (Rózsa, 1952, complete score, 65 min.) for February release. To be recorded in February or March is *Julius Caesar* (1953, 45 min.), also with music from *The Man in Half Moon Street* (1944, 14 min.) and *Valley of the Kings* (1954, 5 min.). Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333. • Now out is the promotional Laurence Rosenthal 2CD set which Intrada produced

and will carry on behalf of the composer.

King: This Japanese label has reissued *Zombi* (Goblin) on CD. Due Nov. 23 or Dec. 6 is *Spaghetti Western Encyclopedia*—90 tracks on four CDs of original themes, a huge assortment.

Koch: Due November is a CD of the complete piano music of Malcolm Arnold (non-film). Due March 1995 is a Rózsa solo violin CD (*Duo, Sonate for Violin, Variations on a Hungarian Peasant Song, North Hungarian Peasant Song and Dance*). Recording in November for release next year is a CD of Rózsa's *Sinfonia Concertante and Viola Concerto*. To be scheduled: a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Uzal and Yellow Stars*) and a Malcolm Arnold chamber music CD, including film score *Hobson's Choice*. • Due Feb. 1995 from Koch Screen is *Full Circle* (Colin Towns, 1976, U.S. title *The Haunting of Julia*, first CD), including Towns's 30 minute *Trumpet Concerto for String Orchestra* (first recording).

Legend & RCA OST: Imminent from Legend: *The Red Tent* (Morricone), *Arizona Colt* (De Masi)/*Johnny Yuma* (Orlandi, one CD); imminent from RCA OST Italy: *Two Mules for Sister Sara/Days of Heaven* (Morricone), *Garden of the Finzi-Continis/Camorra* (De Sica). Forthcoming in the distant future: *Dr. Faustus/Francis of Assisi* (Nascimbene), *La resa dei conti* (aka *The Big Gundown*), *Navajo Joe*, *Faccia a faccia* (Morricone), *Toby Dammit*, *Satyricon* (Rota).

Marco Polo: The two Golden Age albums recorded earlier this year (*Captain Blood*, *Three Musketeers*, *Scaramouche*, *The King's Thief* on one CD, *Juarez*, *Devotion*, *Gunga Din*, *Charge of the Light Brigade* on another) will be out in early '95. Recording at the end of '94 are two horror albums: 1) *The House of Frankenstein* (Salter, Dessau), complete score. 2) *Son of Frankenstein* (Skinner), *The Wolfman* (Salter, Skinner, C. Previn) and *The Invisible Man Returns* (same), suites of approx. 20 min. each. Bill Stromberg will conduct; the recordings will be supervised by reconstructionist John Morgan. Being restored for another CD are suites from *Sahara* (Rózsa), *Another Dawn* (Korngold), *The Lost Patrol* (Steiner) and *Beau Geste* (Newman).

Milan: Now out: *Stargate* (David Arnold), *Killing Zoe* (tomandandy). Due Nov. 22: *The Dead Zone* (Michael Kamen), *Double Dragon* (Jay Ferguson, songs). Due Dec. 13: *Jungle Book* (Basil Poledouris). Due early 1995: *Nobody's Fool*, *Heavenly Creatures*, *Once Were Warriors*, *Lifetimes*, *The Hunters*. *Pontiac Moon* is on hold.

Play It Again: Forthcoming: *Ember Years Vol. 3* (early John Barry recordings with Chad & Jeremy and A Band of Angels), *Film Music of Roy Budd* (*Fear Is the Key*, *Soldier Blue*, others).

Point/GDM Music: Imminent from Point: *Cuore di mamma/I bambini ci chiedono perche'* (Morricone), *Fumo di Londra/Un Italiano in America* (Piccioni), *Sparra forte, pui' forte... non capisco* (Rota), *Una ragione per vivere e una per morire* (Ortolani). Forthcoming in the Italian label's second batch: *Il deserto dei tartari* (Morri-

cione), *D'amore si muore/Verushka* (Morricone), *Qualcuno in ascolto* (Donaggio), *A ciascuno il suo/Una questione d'onore* (Bacalov), *L'armata brancaleone/Brancaleone alle crociate* (Rustichelli). Forthcoming from GDM Music: *Italian Comedy Soundtracks* (Trovaoli), *Adulterio all'Italiana*, *Il profeta*, *L'uccello migratore*, *Don Giovanni in Sicilia*, *Dellamorte dellamorte* (De Sica, zombie film, synths), *Senza pella* (Ovadia).

Prometheus: Due December: *El Quixote* (Lalo Schiffrin), *All the Brothers Were Valiant* (Rózsa). Due next March: *Platoon/Salvador* (Georges Delerue, with previously unreleased music).

Reel Music: Due mid-Dec.: *The Fred Karlin Collection, Vol. 1* (suites from TV projects *The Autobiography of Miss Jane Pittman*, *Vampire*, *Inside the Third Reich*). This will be available from specialty shops and directly from the label at 13876 SW 56th St, Ste 178, Miami FL 33175.

Screen Archives: Due Dec./Jan.: *The Killer Elite* (Fielding, 1975, 750 copy private pressing). Screen Archives is a mail order dealer, write for catalog: PO Box 34792, Washington DC 20043.

Silva Screen: Recording in December for release next year: *The Valley of Gwangi: Classic Film Scores of Jerome Moross*, *To Catch a Thief: A History of Hitchcock Vol. 2*. A second *Classic John Barry* volume is planned as well.

SLC: Due Nov. 23: *Un homme qui me plait* (aka *Love Is a Funny Thing*, Francis Lai), *Emmanuelle 2* (Lai), *Film Works by Akira Ifukube Vol. 1* (series will have 10 CDs), *Ninja: Red Shadow* ('60s TV movie). Due Dec. 2: *Timecop* (Isham, Japanese edition). Due Dec. 21: *Francis Lai EP Collection* (compilation), *Claude Lelouch/Francis Lai* (compilation, 16 themes), *Francis Lai Songbook* (compilation!), *I Love Trouble* (Newman, Jap. edition), *Jacques Tati's Trafic* (Charles Dumont), *Film Works by Akira Ifukube Vol. 2*.

Sony: Due February is a ton of great stuff: *The Alamo* (Tiomkin, expanded, some minor sound FX, 66:36), *The Blue Max* (Goldsmith, expanded, 62:41 min.), *Bridge on River Kwai* (Arnold, expanded, 49:49), *King Rat* (Barry, same as LP), *Lion in Winter* (Barry, straight reissue), *MASH* (Mandel, songs and score, 59:20), *Music from Hollywood* (live 1963 concert with original composers conducting, stereo, expanded, 75:39), *Star Trek: The Motion Picture* (Goldsmith, expanded, 64:23), *The Reivers* (Williams, one extra cut, 32:47). This is hopefully the first batch of many from Sony (*The Wrong Box* has been pushed off) but it will depend on sales. Buy them!

Tsunami: Now out from this German label: *One-Eyed Jacks* (Friedhofer), *Von Ryan's Express/In Like Flint/Our Man Flint* (Goldsmith), *Rosemary's Baby/Jack the Ripper* (Komedal/Rugolo). Imminent: *Marnie* (Herrmann), *Mori-turi* (Goldsmith), *Wonderful Country* (North).

Varèse Sarabande: Now out: *Road to Wellville* (Portman), *Exit to Eden* (Doyle), *Trapped in Paradise* (Folk), *Mrs. Parker and the Vicious Circle* (Isham). Due Nov. 22: *Junior* (Howard). Due next year: *seaQuest DSV* (John Debnay).

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of October 23, 1994

<i>The Browning Version</i>	Mark Isham	Milan	<i>The Puppet Masters</i>	Colin Towns	Citadel
<i>Drop Squad</i>	Michael Bearden	MCA/GRP	<i>Quiz Show</i>	Mark Isham	Hollywood
<i>Ed Wood</i>	Howard Shore	Hollywood	<i>The Radioland Murders</i>	Joel McNeely	MCA
<i>Exit to Eden</i>	Patrick Doyle	Varèse Sarabande	<i>The River Wild</i>	Jerry Goldsmith	RCA
<i>Imaginary Crimes</i>	Stephen Endelman		<i>The Road to Wellville</i>	Rachel Portman	Varèse Sarabande
<i>Jason's Lyric</i>	Afrika and Matt Noble	Mercury (songs)	<i>The Shawshank Redemption</i>	Thomas Newman	Epic Soundtrax
<i>The Last Seduction</i>	Joseph Vitarelli		<i>Silent Fall</i>	Stewart Copeland	Morgan Creek
<i>Little Giants</i>	John Debnay		<i>The Specialist</i>	John Barry	Epic (2 albums)
<i>Love Affair</i>	Ennio Morricone	Sire	<i>Stargate</i>	David Arnold	Milan
<i>Mary Shelley's Frankenstein</i>	Patrick Doyle	Tribeca/Epic Soundtrax	<i>Star Trek: Generations</i>	Dennis McCarthy	GNP/Crescendo
<i>Miracle on 34th Street</i>	Bruce Broughton	Fox Records	<i>Timecop</i>	Mark Isham	Varèse Sarabande
<i>Natural Born Killers</i>	Trent Reznor	Nothing/Interscope	<i>The War</i>	Thomas Newman	MCA
<i>Pulp Fiction</i>	songs, but good ones	MCA	<i>Wes Craven's New Nightmare</i>	J. Peter Robinson	Milan

UPCOMING MOVIES

Originator of Correct Information Only: RICHARD KRAFT

DAVID ARNOLD: *Cut Throat Island*.
JOHN BARRY: *The Grass Harp*.
ELMER BERNSTEIN: *Canadian Bacon*,
Devil in a Blue Dress.
TERENCE BLANCHARD: *Clockers*.
SIMON BOSWELL: *Hackers*.
CARTER BURWELL: *The Tool Shed*,
Two Bits, *Rob Roy*, *Journey of the*
August King, *No Fear*.
JOHN CARPENTER: *In the Mouth of*
Madness (Jim Lang, co-composer).
STANLEY C. LARKE: *Panther*.
MICHAEL CONVERTINO: *Santa Clause*,
Amelia and *the King of Plants*.
STEWART COPELAND: *Silent Fish*.
JOHN DEBNEY: *House Guest*.
PATRICK DOYLE: *Little Princess*, *A*
French Woman.
RANDY EDELMAN: *Pontiac Moon*,
Dragon Heart, *Tall Tales*, *Billy*
Mattison (w/ Adam Sandler).
DANNY ELFMAN: *To Die For*, *Delores*
Clayborn (psychological thriller).
STEPHEN ENDELMAN: *Jeffrey*.
GEORGE FENTON: *Mixed Nuts*, *Mary*
Riley, *Madness for George the 3rd*.
ROBERT FOLK: *Police Academy VII*,
Trapped in Paradise.

ELLIOT GOLDENTHAL: *Cobb*, *Batman*
Forever, *Voices from Locked Room*.
JERRY GOLDSMITH: *Congo*, *City Hall*
(w/ Al Pacino), *Thief of Always*,
Judge Dredd, *Babe*, *I.Q.*
MILES GOODMAN: *Indian in the*
Cubard, *Stranger Things*.
JAMES HORNOR: *The Pagemaster*, *Le-*
gends of the Fall, *Balto*, *Apollo 13*,
Brave Heart, *Casper*.
JAMES NEWTON HOWARD: *Outbreak*,
Paris Match, *Restoration*, *Just Cause*.
MARK ISHAM: *Miami*, *Nell*, *Waterworld*,
Safe Passage, *My Posse Don't Do*
Homework.
TREV. JONES: *Hideaway*, *Kiss of Death*.
MICHAEL KAMEN: *Strange Days*, *Circle*
of Friends, *Don Juan de Marco* and
the Centerfold (w/ Marlon Brando),
Mr. Harrick's Opus, *Demon Night*,
Die Hard 3, *Fat Tuesday*.
WOJCIECH KILAR: *Death and the*
Maiden (d. Roman Polanski).
MICHEL LEGRAND: *Pret a Porte*.
JOHN LURIE: *Blue in the Face*.
M. MANCINA: *Man to Man*, *Bad Boys*.

JOEL MCNEELY: *Squanto*.
ALAN MENKEN: *Pocahontas*, *Hunch-*
back/Notre Dame, *Hercules* (anim.).
M. MILLER: *Low Down Dirty Shame*.
ENNIO MORRICONE: *Disclosure*,
Scarlet Letter.
IRA NEWBORN: *The Jerky Boys*.
DAVID NEWMAN: *Boys on the Side*.
THOMAS NEWMAN: *Little Women*,
Unstrung Heroes, *How to Make an*
American Quilt.
JACK NITZSCHE: *Crossing Guard*.
MICH. NYMAN: *Roommates*, *Mesmer*.
VAN DYKE PARKS: *Wild Bill*.
BASIL POLEDOURIS: *Dumbo Drop*,
Jungle Book, *Free Willy 2*, *Under*
Siege 2.
RACHEL PORTMAN: *Feast of July*, *To*
Wong Foo, *Pyromaniacs*: *A Love*
Story, *Smoke*, *Loch Ness*.
ZBIG. PREISNER: *The Perez Family*.
J.A.C. REDFORD: *Heavyweights*.
GRAEME REVELL: *SFW*, *Street Fighter*,
The Ties That Bind.
RICHARD ROBBINS: *Jefferson in Paris*.
J. PETER ROBINSON: *Vampire in*
Brooklyn (w/ Eddie Murphy).

CRAIG SAFAN: *The Private War of*
Major Benson.
JOHN SCOTT: *Walking Thunder*,
Yellow Dog, *The Lucona Affair*.
MARC SHAIMAN: *Speechless*, *American*
President, *Forget Paris*, *Stuart*
Saves His Family.
DAVID SHIRE: *One-Night Stand*.
HOWARD SHORE: *Before and After*.
ALAN SILVESTRI: *Richie Rich*, *Quick*
and the Dead, *Father of the Bride 2*.
MARK SNOW: *Katie*.
DAVID SPEAR: *Pentathlon*.
DAVE STEWART: *Show Girls* (mostly
songs for Paul Verhoeven film).
MICHAEL WHALEN: *Men of War*.
CHRISTOPHER YOUNG: *Judicial*
Consent, *Murder in the First*.
HANS ZIMMER: *Drop Zone*, *Beyond*
Rangoon, *9 Months*, *Crimson Tide*.
John Morris scored the TV mini-series
Scarlett, recorded in Europe. He did not
use any Max Steiner *Gone with the Wind*
themes. • Giorgio Moroder turned up
scoring *The Fantastic Four* on TV's
Marvel Action Hour. Yay Giorgio!

FILM MUSIC CONCERTS

Colorado: Dec. 4—Colorado Springs
Youth Orch.; *The Magnificent Seven*.
Florida: Dec. 14, 15—Florida Sym.
Pops, Boca Raton; *Splash* (Holdridge),
The Quiet Man (Young), *The Natural*
(Newman), *Dave* (Howard), *Miracle*
on 34th Street (Broughton). Dec. 18—
Palm Beach sym.; *Holly and the Ivy*.
Georgia: Dec. 9—Augusta s.o.;
Miracle on 34th Street (Mockridge).
Ohio: Dec. 3—Tuscarawas Orch.,
Canton; *Holly and the Ivy* (Arnold).
Indiana: Dec. 3, 4—South Bend s.o.;
Prancer (Jarre), *Holly and the Ivy*.
Mass.: Dec. 10, 11—Plymouth Phil.

Orch.; *It's a Wonderful Life* (Tiomkin).
Minnesota: Dec. 2, 3, 4—Gustavus
Adolphus College; 1492 (Vangelis),
The Mission (Morricone).
Missouri: Dec. 21, 22—Kansas City
s.o.; *Miracle on 34th St* (Mockridge).
New Jersey: Dec. 9, 10—Princeton
University Orch.; *Psycho* (Herrmann).
New York: Dec. 4—Binghamton s.o.;
Holly and the Ivy. Dec. 11—Kingsborough
Comm. College, Brooklyn; *Portrait of*
Hitch (Herrmann), *Rebecca* (Waxman).
Pennsylvania: Dec. 3, 4—Erie s.o.;
The Holly and the Ivy (Arnold).
Belgium: Dec. 3—Flanders Int. Film

Festival, Ghent; *Godfather* (Rota),
Gone with the Wind (Steiner), *Raiders*
March (Williams), *Tribute to Mancini*.
Canada: Jan. 7—Orchestra London,
Ontario; *Around the World in 80 Days*
(Young), *Born Free* (Barry), *Hatari*
(Mancini), *A Passage to India* (Jarre).
France: Jan. 1—Phil. Orch. of Nice;
Lawrence of Arabia suite (Jarre).
Jerry Goldsmith will be with the Toledo,
Ohio s.o. on March 11, 1995.
Bruce Broughton's tuba concerto was
performed by the Univ. of Illinois Sym-
phonic Band in Urbana, IL on Nov. 13.

Vancouver s.o., Canada stuff: On Dec. 9
and 10 there will be a movie music
concert with film; on Feb. 3 and 4 there
will be a Mancini tribute concert. Call
604-876-3434 for ticket information.
If you are interested in a concert, contact
the respective orchestra's box office.
Thanks go to John Waxman for the
majority of this list, as he provides the
scores and parts to the orchestras. (Note:
"s.o." stands for "symphony orchestra.")
• For a list of silent film music concerts,
write to Tom Murray, 440 Davis Ct
#1312, San Francisco CA 94111.

QUESTIONS

by LUKAS KENDALL

There's been quite a drop-off in questions asked, most-
ly because we've cycled through the main easy ones.
(For example, "Who decides what music will go on a
soundtrack album?" Answer: Whoever is putting
together the album, usually the composer and/or
somebody at the record label.)

People must have questions. They ask them all the time
on the Internet, except those are always the same, i.e. is
Poltergeist on CD (no), is *Big* on CD (no), what else
has James Horner done (way too much), how come
there's music from *Aliens* at the end of *Die Hard* (it
was the temp track and they left it in, a simple licensing
procedure), and so on. There are also the constant
trailer music anxieties, with people wanting to know
the music in the *Interview with the Vampire* trailer
(Jonathan Elias's *Vamp*), for example. And then there
are the predict-the-future people, wanting to know if
John Williams will score the next *Star Wars* films (how
the hell should I know?).

One area that's become unanswerable is song lyrics.
I've gotten several requests for the lyrics to the Gold-
smith songs in *Legend*, and I can't think of any way to
go about getting them. (Also, dare I ask, why would
anybody really want them?) A lot of times when you
hear singers chanting things in film scores, it's just gib-
berish. In Shirley Walker's *Batman: Mask of the Phan-*
tasm, for example, the text is the names of Walker's
composers, orchestrators and music editor from the
animated series backwards. Need to sing along?

I'm surprised how many questions (not for publication)
are about me—what do I study at Amherst College and
what do I want to do when I grow up? Answers: Music
and I don't know. Probably not *Film Score Monthly*.

Anyway, for this issue, there's only one anonymously
submitted "question":

Q: How many James Horners does it take to screw in a
light bulb?

A: Just one, but he has to watch Jerry Goldsmith
change one, first.

If you don't want to see "questions" like this asked,
send some in! And here's something to ponder which
Kris Gee in British Columbia, Canada found, an Igor
Stravinsky (1882-1971) quote from *Music Digest*
(Sept. 1946): "Film music should have the same relation-
ship to the film drama that somebody's piano play-
ing in my living room has to the book I am reading." If
anyone has a guess as to what this means, send it in.

Finally, two corrections: 1) There was a CD to *Das*
Boot, contrary what I wrote last month. It came out on
WEA Germany in 1985. 2) In the masthead last month
I said as a space filler that the epiglottis is that thing
that hangs down the back of our throats. To my embar-
rassment, my dad, Stuart Kendall M.D., relates that
such flap of skin is the uvula. The epiglottis is some-
thing else. Dammit. Now it's definitely not funny. •

FILM SCORE MONTHLY BACKISSUES

Send orders to Box 1554, Amherst College, Amherst
MA 01002-5000; postage is free. U.S. funds only. For
complete list, see *The Soundtrack Handbook*, info p. 2.

#30/31, Feb./March '93, 64 pages. Maurice Jarre, Basil
Poledouris, Jay Chattaway, John Scott, Chris Young,
Mike Lang; the secondary market, Ennio Morricone
albums, Elmer Bernstein FMC LPs; '92 in review. \$4

#32, April 1993, 16 pages. Temp-tracking *Matinee*,
SPFM '93 Con. Report, *Star Trek* editorial. \$2.50

#33, May 1993, 12 pages. Book reviews, articles on
classical and film connection. \$2

#34, June 1993, 16 pages. Goldsmith dinner report; or-
chestrators & what they do, *Lost in Space*, recycled
Herrmann; review spotlights on Chris Young,
Pinnocchio, Bruce Lee film scores. \$2.50

#35, July 1993, 16 pages. Tribute to David Kraft; John
Beal Part I; scores vs. songs, Herrmann Christmas
operas; Composers Dictionary. \$2.50 (xerox only)

#36/37, August/September, 1993, 40 pages. Elmer
Bernstein, Bob Townson (Varèse), Richard Kraft and
Nick Redman Part 1, John Beal Part 2; reviews of
CAM CDs; collector interest articles, classic corner,
fantasy film scores of Elmer Bernstein, more. \$4

#38, October 1993, 16 pages. John Debney (*seaQuest*
DSV), Richard Kraft and Nick Redman Part 2. \$2.50

#39, November 1993, 16 pages. Richard Kraft and
Nick Redman Part 3, Fox CDs, *Nightmare Before*
Christmas & *Bride of Frankenstein* spotlights. \$2.50

#40, December 1993, 16 pages. Re-recording *The*
Magnificent Seven, Kraft and Redman Part 4. \$2.50

#41/42/43, January/February/March 1994, 48 pages.
Elliot Goldenthal, James Newton Howard, Kitaro and
Randy Miller (*Heaven & Earth*), Rachel Portman, Ken
Darby; *Star Wars* trivia/cue sheets; sexy album covers;
music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Pole-
douris (*On Deadly Ground*); SPFM Morricone tribute
report and photos; lots of reviews. \$3

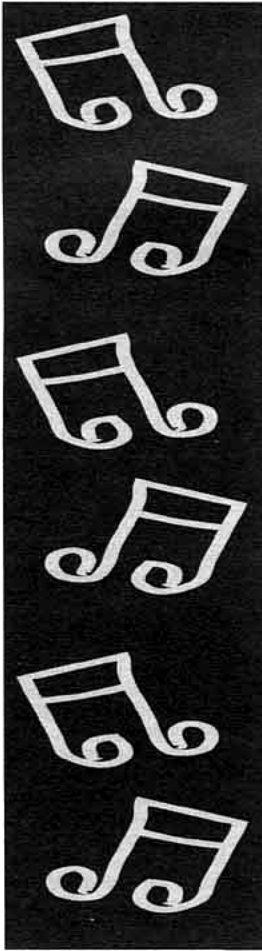
#45, May 1994, 24 pages. Randy Newman (*Maverick*),
Graeme Revell (*The Crow*); Goldsmith in concert; in-
depth reviews: *The Magnificent Seven* and *Schindler's*
List; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James
Newton Howard (*Wyatt Earp*), John Morgan (restoring
Hans Salter scores); Tribute to Mancini; overview:
Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*);
Chuck Cirino & Peter Rotter; Richard Kraft: advice for
aspiring film composers; classical music in films; new
CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley
Walker; Laurence Rosenthal on the Vineyard; Hans
Salter in memoriam; classical music in films; John
Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri, Mark
Isam; sex and soundtrack sales; Lalo Schifrin in
concert; Morricone Beat CDs; that wacky Internet;
Recordman on liner notes. \$3



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READER ADS

NEW FEE INFO: For people who spend hundreds of dollars on records and CDs, you guys sure are cheap. Nevertheless, I am changing the fee system to allow for some free advertising. **Free:** Your name and address, a general announcement for buying/trading/selling (i.e. Joe Blow [address] wants Goldsmith CDs, write for list) and/or a list of up to five items.

After this, it's \$5 for an ad which includes up to 10 items; \$10 for an ad which includes up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. No bullshit on what an item is.

U.S. funds only, send to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000. Thanks!

WANTED

Michael Trainor (3713 Mary Ave, Baltimore MD 21206-2417) is a musician/film student; wants to correspond with other students and those involved with film music. Would like to obtain any books w/ scores; assume universities w/ film music programs can help.

Carl Young (117 C Tiburon Ct, Aptos CA 95003; ph: 408-688-1654 after 6PM PST, 408-457-7769 voice mail) is looking for many Italian western LPs and 45s. He has many items from his own collection including several original Morricone RCA SP LPs for trade. He is especially interested in developing contacts in Japan, Spain and Italy.

FOR SALE/TRADE

Todd Haberman (25 Union Sq W, Apt C3-8AA, New York NY 10003; ph: 212-633-6811) has for sale a brand new CD of *Batteries Not Included* (Homer).

Bruce E. Moore (PO Box 991188, Louisville KY 40269-1188; internet: BMoore918@aol.com) has for sale/trade these CDs. All are in mint condition: 2001: *Legendary Original Score, Agnes of God, An American Tail, Christine, City of Joy, Dreamscape, House II, Kindergarten Cop, Ladyhawke* (Genoa Records, ltd. ed. #339/2000), *Paperhouse, Shadowlands, Tales from the Crypt, Three Musketeers*. Write for free price list. Trade requests welcome.

BOTH FOR SALE/TRADE & WANTED

Marco Brolis (V.S. Francesco D'Assisi 4, 25038 Rovato, Italy) has mint CDs for trade/sale, prices include shipping: *Novecento/1900* (Morricone, Jap. edition, \$22), *Basic Instinct* (Jap. edit. w/ booklet of Varèse 5360, \$20), *Raintree County* (Green, 2CDs, \$42 or *Wind* in exchange), *Black Robe* (\$11), *Love Field* (\$11), *Show of Force* (Deleue, \$13), *Beastmaster 2* (Folk, \$13), *M. Arnold Film Music* (\$15), *Il Principe del Deserto* (Morricone, \$11), *Empire of the Sun* (\$11). Wanted CDs: *Cousins* (Badalamenti), *Best of Hemdale, Raiders of the Lost Ark* (Jap. editions), *Man Without Face, Carlito's Way, Spartacus, Gettysburg*.

Owen T. Cunningham (3 South Rd, Ellington CT 06029) has for trade CDs of *Brainstorm, First Blood Part II* and *2010*. Looking for CDs of *Hellraiser* (Young) and *No Man's Land* (Poledouris).

Adilson Jose De Aquino (Rua Jose Lopes Netto, 18 - Vila Prudente, Sao Paulo CEP 03130-020, S. Paulo, Brazil) has LPs for sale: *Jurassic Park, Three Musketeers* (Kamen), *Aladdin, Lion King, Dragon, Wolf, Indecent Proposal, Free Willy, Avalon, Patriot Games, Awakenings, Star Trek VI, Cape Fear, Swing Kids, Grand Canyon, Chaplin, Marnie, Bram Stoker's Dracula, Obsession, Victor/Victoria* (Flo), *Ivanhoe/ Plymouth Adventure, Double Life/Bandit of Sherwood Forest/Time out of Mind/Force of Evil* (Rózsa/Friedhofer/Raksin), *Killers/Dark Waters/Time out of Mind* (Rózsa), *Brute Force/Naked City* (Rózsa), *Horse Soldiers, Knight Moves, Four Weddings and a Funeral, Bodyguard*. CDs for sale: 2010, *Red Sonja/Bloodline, Twilight's Last Glimmer* (i.e., Goldsmith), *Dances with Wolves* (UK single), *Jagged Edge, Ultraman/Ultraseven*, others. Wanted on CD: *Grand Prix, Tokyo Blackout, King Kong Lives, Greystoke, Octopussy, Follow Me, Chouans* (Deleue), *Cherry 2000, Santa Claus: The Movie, Batteries Not Included, Cocoon 1 and 2, 1941, Jane Eyre, Accidental Tourist, Witches of Eastwick, Superman III/III, Knights of the Round Table, Black Caddis, Runaway, Link, Logan's Run*. **Don Flandro** (6885 S Redwood Rd #1303, West Jordan UT 84084) has for sale/trade: *Explorers, Pirates, Twilight Zone 1 & 2, Road Warrior, Come See the Paradise, Kings Row* (all Varèse), *Shipwrecked, Bourne Identity, Obsession* (UK), *Ramblin' Rose*.

Wanted: *Indiana Jones/Temple of Doom, Innerspace, Blue Max, Elmer Bernstein* (Mains. 601), *Hallelujah Trail, Cast a Giant Shadow, Cleopatra*.

Randy Levy (28 Leaf Willoway, Toronto, Ontario M2J 2B3, Canada; ph: 416-493-9075) has for trade only: *Krull* (79 min.), *Reivers, Red Sonja/Bloodline*. For trade/sale: *Boys from Brazil, Indiana Jones/Temple of Doom, Willow, Glory, State of Grace, Hamlet, Cheyenne Autumn, Bourne Identity, Carl Stalling Project, Hemingway's Adventures of a Young Man*. Wanted on CD: *Flesh + Blood, Cherry 2000, Vibes, Rescuers Down Under, Lighthorsemen, No Man's Land, My Name Is Nobody*. Wanted on LP: *Jerusalem File/Conquista, Hennessy, Insemoid* (all Scott).

Steven Lloyd (3023 N Clark St #174, Chicago IL 60657; ph: 312-728-8007) wants SPFM Goldsmith Tribute CD and Alfred Newman Decca LP *Serenade to the Stars of Hollywood*. CDs for trade: *Witches of Eastwick, Krull* (79 min.), *Big Country* (SAE deluxe "ltd. ed." w/ mammoth booklet), *Body Heat* (sealed). CD for sale: *John Wayne Vol. 2* (sealed, \$15). For sale/trade: a dozen European Morricone LPs from early '70s; bootleg LP of Williams' *Images* (1972).

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking for a number of different recordings (Varèse Club CDs, *Change for the Better, Devil and Max Devlin, Dragonslayer, Falling in Love Again*, more). Will buy or trade from extensive collection.

John Milak (PO Box 382, Girard OH 44420; ph: 216-530-6761); Ennio Morricone CDs wanted: *Dimenticare Palermo, Il Principe del Deserto, Frantic, La Piovra* (aka *Allein Gegen die Mafia*), *Red Sonja/Bloodline, Casualties of War, Ennio Morricone* (PMF 90696, Holland), *Moby Dick, Endless Game, Abramo, Tempo di Uccidere*, anything hard to get. Also rare LPs/tapes of unreleased scores. CDs available for trade: *Jagged Edge* (Barry), *55 Days at Peking* and *Friendly Persuasion* (Tiomkin), *Final Countdown* (Scott), *Dragonslayer* (North) and Japanese CDs: *Raiders and Temple of Doom* (Williams), *Boy on a Dolphin* (Friedhofer), others. Also for sale: Pioneer Elite CD player PD-52 (1993 model, like new), plays CDs label-side down on small turntable (to absorb bad vibes), has peak search, time fade out, digital out, orig. \$500, will sell for \$275 or best reasonable offer.

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

More letters as usual, to spark debate and keep things interesting. Especially heating up is the argument about current vs. Golden Age scores. Got an opinion? Send it in! Just keep to your point and don't go too long, okay?

Olivier Roth in Strasbourg, France sent in a lengthy letter on why people should support Film Score Monthly. To print it would be the kind of self-promotion I hate, but I'd like to thank him for the kind words. I just hope people appreciate FSM, and take advantage of this space to keep debate and interest rising.

I received two theories on why people overgrade in their CD reviews—i.e. if an average CD is a "3," how come the real "average" of grades is much higher? Mark So of Syracuse, NY suggested (perhaps tongue in cheek?) that scores have been constantly getting better since they began in the 1930s, and therefore when new ones come out they are better than the average of all scores 1933-1994. Jordan Jurtschak of Düsseldorf, Germany suggested that the average of all scores would be 3, but since only some scores come out on albums, those are better than scores which do not and are accordingly rated higher. I just think people have no objectivity and like stuff too much. More thrills next month!

...I have followed the recent debate between supporters of current film scores and those of the Golden Age, and like Doug Raynes I was surprised more readers did not come to the defense of Herrmann, Rózsa, Korngold, Waxman, etc. Think of the scores of 1994. Most have been serviceable, but hardly memorable (with the exceptions of Broughton's *Baby's Day Out* and Shore's *Ed Wood*). But go back 40 years to a single year, 1954, and just count the number of classic scores. If you were a film music enthusiast in 1954 you would have heard:

Bernard Herrmann: *Garden of Evil*, one of his rare forays into the western genre, was one of his very best; and *The Egyptian*, his masterwork co-composed with Alfred Newman. No mono-theme score here, but a use of the full palette: instrumental, orchestral, marches, choral and solo voice, all stunningly written, its themes intertwining and acting as our guide to this story of court intrigue in ancient Egypt. The breadth and variety of the score is astonishing and there is nothing comparable being written today.

Alfred Newman: His only other score that year was for the submarine drama *Hell and High Water*, which contains one of his most powerful main titles.

Miklós Rózsa: Several scores this year (*Valley of the Kings*, *Crest of the Wave*, *Green Fire*) were routine but not without their moments of interest. However, his score for *Men of the Fighting Lady* has an exquisite tone poem entitled "Blind Flight," a self-contained musical portrait describing a blind flyer's desperate attempt to land his plane on an aircraft carrier. The music perfectly captures the emotion and situation. Film music doesn't get more exciting than this.

Rózsa also scored, for late 1953 release, *Knights of the Round Table*, a foray into Arthurian England for which he composed a majestic title theme; a thrilling scherzo describing a hawk in flight; tender love themes (including one for

Elaine, played, I think, on an oboe, one of his loveliest creations); exciting battle music (several pieces, all unique); a splendid march for the knights; even medieval plainsong. Rózsa pulls one more trick out of his sleeve for the final scene: a wordless chorus for the appearance of the Holy Grail, backed by inspired music. Many different styles of music, all great, in one score.

Franz Waxman: 1954 saw Waxman compose not only several of the year's best scores, but some of the best of all time: *Prince Valiant*, *Elephant Walk*, *Demetrius and the Gladiators* and *The Silver Chalice*. Every note of *Prince Valiant* alone could turn the most jaded listener into a film music fanatic; *Elephant Walk* boasts a great love theme, which Waxman weaves throughout in many variations, most ingeniously in the climactic elephant stampede. For *Demetrius and the Gladiators*, Waxman's majestic title theme, sung by a wordless chorus, immediately commands one's attention and perfectly represents the conflict of Christianity versus Roman tyranny; and finally *The Silver Chalice*—one of Hollywood's worst biblical sagas—nevertheless lays claim to one of the genre's best scores. Four classic scores in one year! (Waxman also composed the music that year for *This Is My Love*, a film and score I am unfamiliar with, though Christopher Palmer speaks highly of its theme.)

The 1954 Academy Award went to Dimitri Tiomkin for *The High and the Mighty*. While hardly up to the artistry of the above, the theme is one of the best loved of the 1950s, and when Duke Wayne brings that crippled airplane down safely while the theme swells, the effect is irresistible.

Many of the above are costume films or epics, genres that cry out for music. But listen to what is being written for similar films today. Jones and Edelman's *The Last of the Mohicans* features an attractive theme, but soon wears out its welcome due to repetition. However, this is a masterpiece compared to Michael Kamen's *The Three Musketeers*, one of the worst excuses for a film score written. It has no melody, no sweep; it doesn't describe anything or help set the period. It merely fills in the background, the film equivalent of muzak.

I've noticed something else. Many of my friends and acquaintances have no comprehension of my interest in film music. They are only interested in current films and music (as if all culture began with the date of their birth). They can hum the *Raiders* march, or the themes from *Jaws* or *Star Wars*, but that's about it. Their idea of film music is Whitney Houston belting out tunes from *The Bodyguard*. Yet those friends whose enthusiasm of movies extends to the Golden Age have no problem understanding where I'm coming from.

For the record, I'm 32 years old.

Kevin Deany
408 N. Washington #1
Westmont IL 60559

I'm glad someone did this. Anyone want to state a case for 1994?

...Recently, there have been discussions regarding the film music of the Golden Age and today's cinema. I would like to express my opinion about this subject, which I consider important. By the way, I am an engineer, not a musician.

The scores for the films of the Golden Age were composed by professional artists who were well-educated, not only in music, but in other areas. The people

who made those films knew more about the business than some of the people involved in filmmaking today. Of course, we still have directors and producers who respect decent music, but not too many. Brian De Palma, Martin Scorsese, Kenneth Branagh and Steven Spielberg are a few who have collaborated with better-than-average composers. Some fairly prominent recent composers are Patrick Doyle and George Fenton and, of course, God bless John Barry who is still bringing us beautiful music.

It all started in 1967 when the director of *The Graduate*, Mike Nichols, used songs by Simon and Garfunkle. Since then, it has become popular to put songs in a film so they can make more money by selling more albums. I do, however, say that *The Graduate's* music (mostly the songs) was appropriate, but this can't work in all cases. What was the meaning of putting a song in *Robin Hood: Prince of Thieves*? There is a difference between a songwriter and a composer.

I believe that capable composers exist today, but the studios prefer these modern individuals who put something together and call it a film score. Can you imagine comparing the scores from *The Thief of Bagdad*, *The Lost Weekend*, *Spellbound*, *A Double Life*, *Quo Vadis*, *Ivanhoe*, *Ben-Hur*, *El Cid*, *Vertigo*, *Psycho*, *The Lion in Winter* and *Mary, Queen of Scots* with some of the works done today? I agree with Doug Raynes [FSM #49] who said that even the music of John Williams and Jerry Goldsmith may stand out today because there is no competition from anyone else.

In summary, I consider Miklós Rózsa not only the finest of all film composers, but one of the greatest composers of the 20th century. Perhaps that is why I just can't consider most of today's film music that good.

Manny Agah
18245 N 16th Place
Phoenix AZ 85022

...Issue #49 is my first. I have waited decades for such a publication and it brought tears to my eyes (some from laughter). Love your format! I'm not sure there is one, but that's okay because every time I pick up the issue I discover something of interest that I could have sworn was not there the day before. Down through the years I've heard rumors of a publication such as yours but it usually happened when I was too broke to buy a coveted soundtrack LP or CD, much less a newsletter.

My own passion started with Tiomkin and *Gunfight at the O.K. Corral*. First I bought the theme on 45, then I went back for two more (a spare and a gift) and the record store duly placed another special order which was later canceled as out-of-print. That should have taught me a lesson about this film score business, but it didn't, of course. I followed this with Tiomkin's *Hollywood Themes* on Coral. Yes, I had to "special order" that one too. By this time I believed that if Tiomkin didn't compose the score it wasn't worth owning. Keep in mind that many films we assume were released as a soundtrack LP were actually only available as a 45 rpm theme. I recall being ready to kill for the soundtrack of *The Magnificent Seven*. All my friends terrorized record stores... all were told that there was no such thing. One fellow from Ft. Lee, NJ was selling 18 minutes worth of reel-to-reel tape he claimed was pulled directly from the film element. We were priced out of the market since he was asking 100 bucks! High school kids rarely packed guns back then.

It was Tiomkin or nothing... then a friend of a friend introduced me to Jerome Moross's *The Big Country*. No Frankie Lane? Nothing doing! This was at a time when I couldn't care less about a score unless the film cost at least \$10 million to produce. (Does anyone recall the 1959 boxed set of *Ben-Hur* complete with souvenir program and fold-out artwork?) Then came *Spartacus* (like *Ben-Hur*, still a favorite), ditto *Advise and Consent*, *The Manchurian Candidate*, *El Cid*, *Guns of Navarone*, *Sunday in New York*, *55 Days at Peking*, *Lawrence of Arabia*, *List of Adrian Messenger*, *Sons of Katie Elder*, etc. But I was always drawn back to *The Big Country*. I could not believe how often its themes (anyone know that the late Mr. Moross wrote two waltzes and two polkas for that score?) were used in advertisements, public service announcements, TV skits and feature film coming attractions totally without credit! Everybody and their granny could recognize Bernstein's *Magnificent Seven*, but I was the only one who jumped up in a crowded room to exclaim, "That's from 'The Welcoming' or the 'Major's Raid' from *The Big Country*!" Everyone else either looked puzzled or wondered where the family straitjacket was kept.

Then I ran across things like an extended play gatefold set of Max Steiner themes that included *The Fountainhead* and *Charge of the Light Brigade*. I got into Korngold and other greats and discovered the "youngsters" like Williams, Barry, Poledouris, etc. I can sympathize with reader Raynes. Hey, I can remember when a great like Mancini was considered a lightweight. That changed after *Molly Maguires* and many others. We can try to educate those who think film scores began with *Star Wars* but they will probably have to discover Korngold, Young and Tiomkin on their own.

A.J. Lehe
132 N Court Street
Talladega AL 35160

...I want to say a couple of things about unreleased material. In recent years, many great previously unreleased scores have been brought to CD. I just want to suggest a few more. I don't know about the legal stuff that surrounds these, but I'll leave that to the guys in the suits.

The first (and these are not in any order) is Elmer Bernstein's *Stripes*. I can't imagine why this isn't out at least on a compilation. Since they used it in the commercial for *Renaissance Man*, I've wanted it even more. It just makes you feel good; what else can you ask for?

Next is *Big* (Howard Shore). One track of it was released somewhere but it was not the original motion picture version and that always upsets me. Third: *The Goonies*. Its recent re-recording on the *Best of Adventure* compilation was nice, but it just makes you want the real thing.

The next two are by James Horner. I only have a handful of his scores, but what I do have are some of my most favorite (*Krull*, *Glory*, *Willow*, *Field of Dreams*). I don't care what his inspirations are and whether or not he covers them up. I feel bad for the people who over-analyze his work; they ruin it for themselves and end up missing out on some really great music. Anyway, the first is *Project X*. I hope that Fox gets to this in their Classic Series because it's beautiful music for a good film. The second is *Commando*. I don't care if it's also in *Gorky Park*, *48 Hours* and *Clear and Present Danger*. That little sentence of notes which pops up in various scores only brings two things to mind: steel

drums and Schwarzenegger. It was a classic early action movie and the score goes right along with it. Some people hate this score and everything "Horner" that's like it. However, every time I play *48 Hours* or *Gorky Park* people say, "I remember this. That's *Commando*! I love this!" Then they start humming the tune like it's nostalgic or something. I guess it has to do with the fact that it was one of the first big action movies we all remember seeing as kids. I think a score should be released if even the average "non-soundtrack" guy likes it and knows where it's from—that being the case for all the above-mentioned scores.

Dave Lepes
35 Fifth Ave, Room 1018
New York NY 10003

I would appreciate it if people did not send follow-up lists of their favorite unreleased scores, because they're always the same things and I'm sick of hearing about them. Dave thought of this first, so he gets to have his letter printed.

...Help! I'm buying album after album of soundtracks to movies I haven't seen! And I'm enjoying them despite their intricate connections to the visuals! And I can't stop! Aaaaaahhh!

Seriously, I do agree with Amin Matalqa on this. Many of my favorites are for movies I've never seen and never will see. I did make the mistake of seeing *Robotjox*. If anything, I'm trying to lose the visuals there, not conjure them up. Same goes for Goldenthal's *Alien³*. I put off buying it because I had no idea such a fine score lay hidden beneath that unfortunate piece of misguided moviemaking. So how do I know what to buy? It comes down to a purchasing formula.

If... *Poledouris + Adventure = Conan = Excellence*, then... *Flesh and Blood = Excellence*... and it does. Of course, nothing is foolproof. *Lonesome Dove* came highly recommended and I found it rather soft, gushing and repetitive. But aren't I pretty safe in purchasing any Hermann, Rózsa, Korngold or Waxman? To them I add Talmor, Walker, Bliss, Honegger, Alwyn—how's that for disparate? I guess it comes down to a particular musical language that speaks to us. I have only a single Shirley Walker soundtrack, *Batman: Mask of the Phantom*, but it's enough to hear this exciting new "voice." Next Walker soundtrack, I'm there.

Two of my greatest musical pleasures this year have been Screen Archives' excellent *Too Late the Hero* by the under-appreciated Gerald Fried and Intrada's wonderful *Creature from the Black Lagoon* Hans Salter collection (long suites, that's the way!). Both labels deserve a tip of the hat. But I haven't seen *Too Late the Hero* and my favorite piece on the Salter is *Black Shield of Falworth*, a Tony Curtis epic I'll probably never catch. Do I want to? Do I need to? It has some of the most vigorous, inspired, richly complex heroic music I've heard (now I know why the underscore on the old Trans-Lux *Mighty Hercules* cartoons was so much better than the product!). So the film in my head is probably better than *Falworth*. This is a tribute to a great composer like Salter—may he R.I.P.

Perhaps my case for soundtrack appreciation is different. As a writer, I like to be able to set a certain mood, to unlock the flow of words and pictures. So there does exist a pictorial application beyond pure music, even if it is only my imagination. But I'm not always writing. Ever clean house to *The Sea Hawk*? I once sailed through a closed picture window brandishing a vacuum cleaner. How

'bout working out to *Army of Darkness*? Hernia city. Or cooking with *Psycho*? Chop! Mince! Chop! My own play of Robin Hood has been performed here and in Great Britain and I certainly love the legend. I played the Kamen and Burgon soundtracks to death, yet I never saw either film. More recent acquisitions I haven't seen: Sarde's *Lord of the Flies*, Rosenman's *Bible*, Farnon's *Hornblower*, blah blah blah—you get the point.

A word on westerns. I'm glad they're back in vogue, and producing fine scores as always. But I was disturbed by James Newton Howard's comment that "Tipping your hat to the genre is not only expected, but necessary." This may be so but it's unfortunate and wasn't always the case. The western has been a great palette for a variety of styles and expressions. *Silverado* didn't work because it was all one big empty hat tip, devoid of soul or depth—'90s characters, pretentious relationships. The music reflected this. On the other hand *Tombstone* was quite good, especially for such a troubled film. It took itself seriously. Broughton's fine score reflected that.

Some of my favorite western scores are Leigh Harline's moving, poetic *Man of the West*, and two great ones by the underappreciated Alexander Courage: *Day of the Outlaw*, with its grim, relentless canon evoking not only the desolate winter setting but the cold inevitability of the characters' fates; and *The Left Handed Gun*, with the angst, pathos of the main characters crying out through the music. These scores evoke different moods—as different as westerns themselves can be. They are thrillers, adventures, tragedies, comedies. They emphasize land or character, relationships, violence. They take us to Moross's *Big Country*, Herrmann's *Garden of Evil*, Goldsmith's *Rio Conchos*, or into the TV landscapes of Mort Stevens, Harry Geller, George Dunning, Leon Klatzkin and Herschel Burke Gilbert.

While I may be prejudiced towards the westerns of the '50s (and many of the '60s) I think we too often find simply the trappings of the genre, not the full potential. I hope composers don't limit themselves to the "expectations" of the form. The canvas can be much broader.

Hey! How about a story on some of the pioneers of electronic music in film; the Barrons, Ussachevsky, Melle, etc.? Not synth-drone, the real thing! Please keep the humor, Lukas. It helps to offset the endless lists of "Ten Cuts I'd Listen to While Standing in Toxic Waste," etc.

Larry Blamire
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Good point about westerns. I love Jerry Fielding's western scores (The Wild Bunch, Lawman, Chato's Land, The Outlaw Josey Wales) because he paints a brilliant orchestral portrait of the West, but without any of the clichés.

...As to your comment about enjoying scores to movies people haven't seen, I agree and disagree. On the one hand I didn't care for *The Abyss* until I saw the director's cut last fall. After that I played the CD almost non-stop for a month.

On the other hand, I (and others) collect certain composers' work regardless if I've seen the movie or not, and enjoy those scores. (Do you think the 1,500 people who bought *Cherry 2000* said, "I really enjoyed that film, I think I'll get the album to help me remember it"?)

Oh yeah, I think I saw that convention guy [Paul Magwood, buyer beware] at a San Jose *Trek* con selling such rarities as

Silva Screen's *Legend* and Fox's *Day the Earth Stood Still* discs and a copy of the director's T2 that recently came out on real video, at prices closer to what I make in a week. I steered clear.

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I saw Cherry 2000 on cable and then went about getting a dub of the CD.

...As to why people buy and enjoy film music, my own buying habits have long been to get scores for movies I haven't seen. Sometimes I get spurred to see the film after hearing the music. When you get a score for some movies that you really liked, it is a way of reliving it, I admit. But if the music is good or moves you in some way, you can divorce it from its filmed accompaniment and appreciate it on its own merits.

I get into periods where I'm willing to take a chance on someone whose films I haven't seen; if I like the music, I investigate further. That's how I discovered people like Chris Young and Thomas Newman. To add a refutation to your experience watching *The Mechanic*: I loved the Bruce Rowland music in *The Man from Snowy River* and bought the album. What was so dynamic with the film didn't come across on the album and wasn't a great listening experience. I still like the music when I see the film, but it didn't work well away from it.

Something that I'd like opinions on: I saw *Natural Born Killers* and picked up the album. I believe that this is one of those rare occasions where popular music is well-integrated. Since the film is a commentary on our culture, it makes a lot of sense to fashion the "score" from snippets of music, popular and classical, to present an accurate emotional mirror of the times. I doubt that a dramatic underscore would have accomplished the tone Stone wanted. And in the case of the disc, it's an audio companion to the film (except for the very last track, an extra rap song). I know a lot of people are going to hate the disc; in addition to the songs, there is dialogue throughout. I bring it up only that it is one of the few times that a lot of thought was put into a score comprised of popular music and used to benefit the film instead of just being a marketing ploy.

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...In response to Jeffrey Ford's article on our recording of *The Classic John Barry*, there is little that needs to be added to David Wishart's previous correspondence (see #46/47) except to add one or two comments from other journals who looked more favorably on this release. Never have any of our releases caused such a wide divergence of opinion!

"Of course, the undoubted highlight of the disc is the suite from *Raise the Titanic* which follows the original perfectly... a welcome addition to any soundtrack collection." —*Movie Collector*

"...the excellent performance that Nic Raine gets from the City of Prague Philharmonic [is] evidence of his mastery of conducting and arranging... If anyone who knew anything about film music were blindfolded and tied to a chair on front of the speakers, they would swear that this was John Barry conducting another *Moviola* type collection! *Out of Africa* sounds better than Barry's *Moviola* version!" —Barry Spence, *Legend*

"Following on only a year after Barry's own *Moviola*, the composer will probab-

ly be embarrassed to find that his occasional orchestrator Nic Raine has done it better than he did. *The Classic John Barry* is a title that is not, for a change, claiming too much, for this is first-rate stuff... Silva are to be congratulated for the sheer pleasure of this release. All I can say to sum up is—*Raise the Titanic*: Wow!..." —Gary Kester, *Legend*

"Especially exciting is the suite from *Raise the Titanic*." —*Insight*

These are just four of the many excellent reviews that *The Classic John Barry* has garnered.

James Fitzpatrick (Director)
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...I was interested in Paul MacLean's article (#48, 49) on classical music in films. It seems to me that the amount of classical music has actually diminished considerably from that used in films in the '30s through '60s. For one thing, in many musicals of that period, classics would be used as source music (usually by guest artists such as Jose Iturbi, Lauritz Melchior, et al., but also by stars of the films—Deanna Durbin, Jane Powell, Kathryn Grayson, Mario Lanza...). Apart from its use as source music, there was a profusion of classical music in films during the early decades of the sound era, a carry-over from the first three decades of film exhibition when music used was primarily from the classical repertoire. (Thus, a film such as the 1931 *Dracula* used a theme from Tchaikovsky's *Swan Lake*. But it made more sense than Howard Hughes forcing Victor Young to use Tchaikovsky's Symphony No. 6 to underscore 1943's *The Outlaw*.)

Certainly, Rachmaninoff's Piano Concerto No. 2 was used beautifully, and to excellent dramatic effect, in *Brief Encounter* (1945). But then a number of romantic dramas about concert pianists used the piece (*The Seventh Veil*, I've *Always Loved You*, *September Affair*), and it became as overused as the Barber "Adagio for Strings" more recently.

MacLean did not mention the excellent use of Debussy's music in *Portrait of Jenny*, Vivaldi in *The Golden Coach*, and Delius in *The Yearling*... also Victor Young's interpolation of Debussy's "Clair de lune" throughout his score of *Frenchman's Creek*... David Raksin's effective use of Virgil Thompson's score for *The River* in his own score for the TV film, *The Day After*... the sinister use of Greig's "In the Hall of the Mountain King" in Fritz Lang's *M*. And the current *Inspector Morse* series from England, being shown on PBS, would not be nearly as effective without the extensive use of classics. (It's interesting that three CDs of music compiled from this series have been on the U.K. bestseller lists!)

These are just instances that come immediately to mind. Probably most people who are interested in film music can look to one specific film that acted as an "epiphany," and made them aware (and enamored) of background scores. For me, it was the Bach transcriptions of Vivaldi used by Jean-Pierre Melville in the film *Les enfants terribles*.

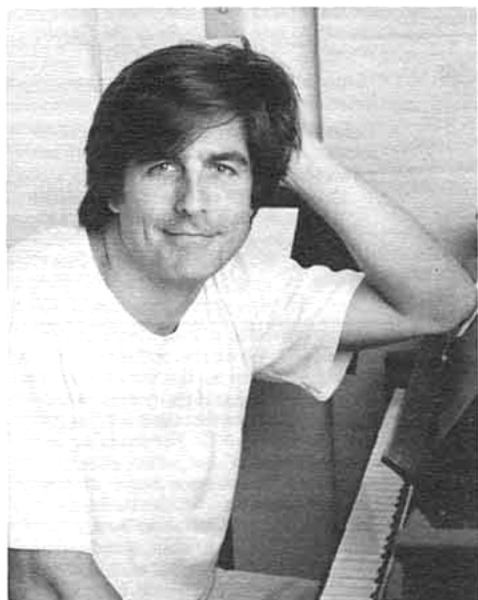
So I don't think anyone can rightly criticize whether classical music should be used in film—only how it is used.

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I thought about the use of classical music in films, and decided I don't care.

THOMAS NEWMAN

SCORING THE
SHAWSHANK REDEMPTION



Interview by Daniel Schweiger
Photo by Warren Goldberg

Imagine 20 years of hard labor, and feel the anguish that turns the mind into a cramped prison cell. Lock in your emotions, and accept the numbing hell of Andrew Dufresne's life inside the Shawshank Penitentiary. Unjustly sentenced for life, Andrew (Tim Robbins) only has the dream of freedom to occupy his mind. In his most telling act of rebellion, Andrew pipes "The Marriage of Figaro" through the prison yard's bullhorns. And during this transcendent moment in *The Shawshank Redemption*, music is elevated to the essence of liberation. The prison's suffocating misery is completely forgotten, Mozart's opera becoming the key that unlocks the convicts' imaginations. Their spirits dance above a field of golden voices, the guards momentarily helpless to stop their taste of heaven.

Mozart is an impossible act to follow, and any other music in *The Shawshank Redemption* doesn't try to reach such metaphoric heights. But the melodies that weave through Andrew's life inside are just as important, telling us about his hopes and despairs that would prove deadly if expressed. Thomas Newman's beautifully subtle score is Andrew's voice; his humanistic use of strings and a lonely piano release Andrew's spirit from the cold synthesized environment of Shawshank. Newman's folk-inspired score is a poetic match for the direction of Frank Darabont, both men turning Stephen King's ingenious prison yarn into a work of unexpected tenderness.

This melodic combination of emotion and inventiveness has become Thomas Newman's forte. From his auspicious debut with 1984's *Reckless*, the boyish Newman has grown into a fine dramatic composer, one of the first people that Hollywood calls on for such movies as *Scent of a Woman*, *Fried Green Tomatoes* and *The War*. Beyond marrying lush electronics with a symphonic orchestra, Newman's most useful talent is touching all the three-hankie bases without melodic hamminess, playing inside the film's heads while delivering their dramatic crescendos.

In a town where blood is thicker than red ink, the soft-spoken Newman isn't one to brag about his membership in Hollywood's foremost musical

dynasty. His father was Alfred Newman, a film composing legend whose classic scores include *How Green Was My Valley*, *The Captain from Castile* and *Airport*. Tom's uncle was Lionel Newman, 20th Century Fox's wisecracking music supervisor, and the conductor of such scores as Bernard Herrmann's *The Day the Earth Stood Still* (in part) and Jerry Goldsmith's *The Omen*. Tom's brother, David, is the prolific composer of *The Flintstones* and *Hoffa*, while his cousin Randy not only scored *The Natural* and *Maverick*, but is even more famous as the sardonic singer of "I Love LA" and "Short People."

However, none of the new generation of Newmans has explored and innovated the craft of film composing with the brilliance of Alfred's youngest son. After his reluctant entry into scoring with the new wave synths of *Reckless*, Tom Newman's musical vocabulary grew through such teen techno-comedies as *Revenge of the Nerds* and *Real Genius*. His background in alternative rock gave the soundtracks to *Desperately Seeking Susan*, *The Lost Boys* and *Light of Day* an edgy and propulsive feeling, his electronic melodies bouncing about at one moment, then settling on a zen hum. Newman's forays into sound sampling were equally as energetic; *The Man with One Red Shoe* employed orchestra rehearsals and monkey calls, while *The Prince of Pennsylvania* was based on a ukulele.

But with the introduction of symphonic instruments into his electronic repertoire, Newman's humorous experiments soon took on a more sinister edge. *Naked Tango* twisted around its Latin rhythms into a hallucinatory dance of death, while *The Rapture* signaled the apocalypse with blaring trumpets, distorted phonographs, and a chamber orchestra. Newman's use of symphonic colors made his popularity grow with his haunting score to *Less Than Zero*, which combined rock synthesizers with tragic orchestral themes. *Men Don't Leave* was considerably lighter and truly put Thomas Newman on the map as a dramatic composer, his score employing polkas, goofy experimental music, and tear-inducing instrumentals for Jessica Lange's travails.

Newman's distinctive sound would weave between such heavy-hitters as *Fried Green Tomatoes* and *Deceived* along with more eccentric scores to *Threesome* and *The Linguini Incident*. His experiments into processed sounds also varied between light and dark extremes; cicadas chirped in *Flesh and Bone* while off-tune guitars and Aboriginal chants filled *The Player*.

Now Newman's work in *Shawshank* confirms his ability to describe the human condition in the most poignant terms, his score at once moving and innovative, showing music's true power to make a prison's walls come tumbling down.

Daniel Schweiger: How did you and Frank Darabont decide on a direction for *The Shawshank Redemption*'s score?

Thomas Newman: When I first watched *The Shawshank Redemption*, it was three hours long, and I've never had a clear idea of where I wanted a score to go after seeing a rough cut. You have notions, and experiment with them. Along the way, you have to play those ideas for directors. When I met with Frank, I tried to understand his musical tastes. But talking about music is a really tough thing, because it just boils down to opinions. So you just have to barrel through the creative process. *The Shawshank Redemption* was a tough film to score. The music could have gone

in any number of directions, and sometimes that makes filmmakers uncomfortable. You're not quite there with the score, and they don't want to respond until you're ready to play something. Yet you want the director to feel comfortable with the choices you're making. It took a while before I was able to form a common musical language with Frank.

DS: Music is more than something people just listen to in *The Shawshank Redemption*. It represents liberation for the characters.

TN: I think that's true. You look at moments in the film where music can open up the prison. The Mozart opera's a good example, because it exists in the reality of the movie. Then there's the scene where the prison crew is tarring the roof, and you get a glimpse of what it's like for the sky to be closer to them. But you can only play those scenes when the right emotion exists.

DS: In the dramas that you've scored like *Fried Green Tomatoes* and *Scent of a Woman*, the characters' emotions were very obvious. But in *The Shawshank Redemption*, you're dealing with people who don't like to express their feelings, especially since they can mean life or death.

TN: The movie's internal and masculine, which made me have to find the prisoners' expressions without being too flowery. Though a score can point the characters in an emotional direction, it's more interesting to invent some subtle thing that's under the surface, particularly when it's a really psychological film like this one. But that's also frustrating, because I had to figure out how to musically move in time, and show how the convicts were affected by 20 years of imprisonment. I thought about Shawshank's environment, which was stone walls and dirt yards. That way my musical sensibility joins the characters, and I tried to make their environment more hopeful and beautiful. I also had to find a melodic pace that was justifiable without being overblown.

DS: While other composers might bang you over the head with music that's supposed to make you cry, you take a subtler approach with scores like *Fried Green Tomatoes*, *Men Don't Leave* and particularly *The Shawshank Redemption*. What is your key for scoring big emotional scenes?

TN: Every movie has its own emotional obligations. You might resent them, but you still have to follow them. Your music's not going to make any sense if it's too earnest. But how big is "big"? If the end of a film is telling you to feel good, are you going to short-shrift it by being too subtle with the score, or go over the top to make sure that everyone cries? I don't want to be the guy telling the audience what's going on in the movie. It embarrasses me, because that's not my place as a composer. I just want to enhance the movie's emotions as much as I can. So the idea of being "over the top" isn't natural to my character. Yet I've had to do it from time to time, then ask myself why the score ended so big.

DS: There seemed to be two schools of thought to the score, one that was very cold and metallic for the prison, and the other that was warm and orchestral for the convicts' hopes for freedom.

TN: You have to imagine how despairing and solitary prison is. It's a question of physical survival, of real character traits. How do people cope with imprisonment? Do they just drift away, or come forward to fight for their spirit? That's tough to know. On the one hand, I painted a picture of desolation with electronic colors,

then pulled out the emotional scenes with actual instruments. But even the electronic parts of the score weren't totally manufactured. Some of the prison's metallic sounds were processed hurdy-gurdies, prepared steel guitars, and solo pianos. So there weren't a lot of actual synthesizers.

DS: Many people use the words "musical dynasty" to describe your family. Did that make you want to go into film scoring as a kid?

TN: The thing I'm proud of about my family is that there's a lot of history there. I like a lot of my father's music, and it's a great thing for me to think that he composed during Hollywood's Golden Age. I actually have a photograph of my father at the podium, and Charlie Chaplin sitting beside him. That made me want to know more about my father, because he died when I was so young. I was 14, and my brothers and I were more into sports at the time than music. But in my late teens, I had some creative things on my mind that I wanted to express musically.

DS: How did you get your first score?

TN: Scott Rudin, a longtime friend, was producing a movie called *Reckless*. He asked me to help out with some temp music, and by hook or crook I got the job. More scores came after that, but it never felt easy.

DS: The early part of your career was electronic. Tell me about the period where you were doing a lot of teen comedies like *Revenge of the Nerds* and *Real Genius*.

TN: I'd studied music in college and was classically trained, but on a certain level I had to come to terms with music and making it in the privacy of my own room. Working with electronics was a way of coming to terms with those issues that I had to address. That's just how I happened to start out, learning what I liked and what interested me. A lot of my colors and sensibilities came from that. But it's scary for me to use the word "synthesizer." What I do is use "electronic" music, which to me is taking acoustic sounds and working with them in an electronic environment.

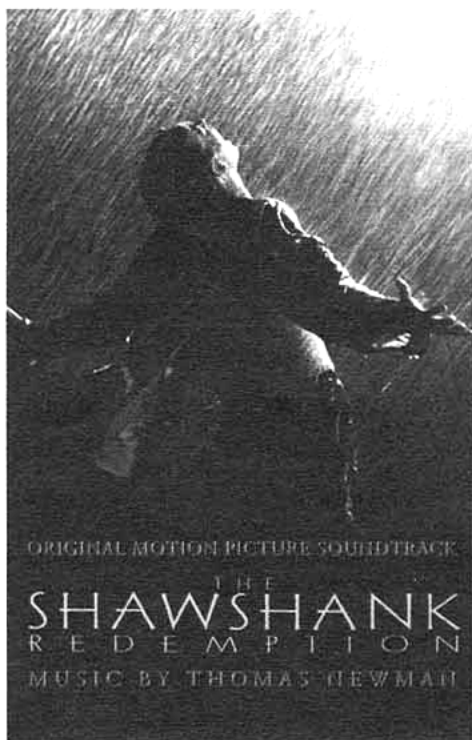
DS: How did you develop your distinctive electronic sound?

TN: I have a lot of good and interesting musicians I work with, among them Rick Cox, who uses a prepared guitar, George Budd, who plays processed phonographs and designs sounds, and Chas Smith, who does amazing things with a pedal steel guitar. The stuff that delights and interests us is getting to new musical places that we'd never have imagined. We happen to pass by some idea, then touch and explore it.

DS: You did a lot of interesting experiments by putting animal sounds and orchestra rehearsals into *The Man With One Red Shoe*, carousel music in *The Lost Boys*, a pump organ in *Cookie*, even a ukulele in *The Prince of Pennsylvania*.

TN: A lot of those choices were obvious and obligatory because of the film's subjects. *The Lost Boys* took place around a carnival, *Cookie* used Italian music because it comedically dealt with the mob, and *The Man With One Red Shoe* centered around an orchestral violinist. A nice thing about film scoring is that it allows me to be capricious with my ideas, and to see them work themselves out quickly. Musical colors have always interested me. You're thinking about things, look on the shelf, and there's a ukulele. You start strumming away, and that became part of *The Prince of Pennsylvania*.

DS: You've also done some really abstract scores like *Naked Tango* and *The Rapture*. With *Flesh and Bone*, you've got cicadas and crickets chirping away. What's it like when directors accept or reject your stranger ideas?



TN: One of my best experiences was *Flesh and Bone*, because the director Steve Kloves gave me very good suggestions. The score's abstraction came from the weird environment that surrounds the movie. I found a musical voice by matching the crickets with sounds of struck bowls, bells and bowed strings. Sometimes Steve's eyebrows would raise on a first listen, but then he let me go. I could tell that he liked what I was doing, and was encouraging and respectful. The studio left Steve alone because they also respected him. So I'm proud of my score to *Flesh and Bone*. But in terms of bad experiences, *Whispers in the Dark* was a headache. The producers had taken over the movie, and they were in New York while I worked in LA. There was a lot of geographic paranoia and frustration in what I was doing. I never saw the picture, and didn't get a great feeling for the way we were interacting.

DS: What score do you think got you real recognition as a film composer?

TN: It's hard to have a self-impression, and any perception of me as a film composer has been slow in coming. One of my first scores to stand out was *The Rapture*, where I combined an orchestra with electronics. It was the first opportunity I had to reference musical sizes by pairing a chamber-sized orchestra against smaller, ambient sounds and solo colors. I wanted to hear what sounded lush, and what was spare. I did the same thing with *Men Don't Leave*, seeing what happened if I put strings on top of electronics. I learned on those scores by trial and error.

DS: Do you get more pleasure doing a big symphonic score like *Scent of a Woman* as opposed to a smaller film like *The Linguini Incident*?

TN: I think I like smaller better, because I find more interesting places that the music can go. When you're working with a 90-piece symphony, your interaction with the players is much different. You're standing on a podium, and talking to a large number of musicians. So the notion of nuance becomes a group effort, and that's a difficult thing to get. I keep thinking of ways to communicate better, to scale down the orchestra's size so it will fit into my ambient palette instead of lying on top of it. The musicians have to know what they're playing to.

DS: Do you think there's a comic sensibility to your scores, especially with *The Player*?

TN: Maybe a sense of irony. To say "comic" makes it seem like I'm trying to be funny. I just find things curious, so the music often comes across in a humorous way. I also find irony in the juxtaposition of instrumental colors, and that can put a smile on a listener's face. For *Threesome*, I had these bizarre pedal steel sounds that I was working with. And what's a more curious place to be than in a room where three people are having sex? Movies like *The Player* and *Threesome* are psychologically interesting and complex, which makes their scores fun.

DS: As a film composer, do you think you're going through some of the same experiences that Alfred Newman did?

TN: I've got to figure that writing film music was a much different job then, and probably a lot more magical. There was blind poetry in the act of putting music to film. The composers of my father's generation were carving a path in what music was doing behind moving pictures. That's a really interesting thing to think about. But while there's a lot about my father's musical style that's exquisite and tender, I don't want to interpret films the way he did. We might share the same language, but we're different people, and hear music differently.

DS: David and Randy have taken a more traditional approach to film music, while you've been experimental. Does that make you the more evolutionary Newman in terms of film scoring?

TN: If that's true, it's only circumstantial. Randy's a great songwriter, and David's immensely talented. We all have our own, different paths.

DS: Have you, David, or Randy ever been in competition to score the same movie?

TN: I don't think that's happened yet, unless it's unbeknownst to all of us!

DS: After *The Shawshank Redemption*, you've got *The War with Kevin Costner* coming out. What does that score sound like?

TN: Jon Avnet, who I worked with on *Fried Green Tomatoes*, directed *The War*. It compares children fighting over a treehouse to the bigger picture of the Vietnam War, which had just ended. My score again combines electronics with an orchestra.

DS: When the albums of your earlier films came out, most would only have one or two cuts of your music on them. But now your entire scores have appeared on such CDs as *Fried Green Tomatoes*, *Flesh and Bone*, and now *The Shawshank Redemption*. Do you think you've gotten luckier with getting your music released?

TN: "Luck" is a good word. I might have gotten a whole album for *Scent of a Woman*, but I only have one cut on the *Corrina Corrina* soundtrack. So I'm back to where I started! One of my real joys is producing my own soundtracks, because I get to re-order and re-invent my music, to make it work on its own. In essence, I'm reclaiming my score's ideas, severed from the movie. That's important for the musician's end of film composing, the part of you that likes to write and listen to music for its own sake.

DS: Now that you're getting bigger films, would you like to concentrate on more big dramas like *The Shawshank Redemption*, or on such quirky films as *Josh* and *S.A.M.*?

TN: It's fun to work on interesting things, and I'd like to think that I'll continue doing smaller films. I just want to keep growing if I can, and any movie that's complex enough like *The Shawshank Redemption* gives me that chance. •

J. PETER ROBINSON



Scoring Wes Craven's New Nightmare

There's something cynically fascinating about the Freddy movies. They just keep going, sequel after sequel, and no matter how good the composer is on any particular installment, it always sounds the same. Charles Bernstein scored the original in 1984, Christopher Young the second film (about which he typically groans, "Oh, man, I had students playing on that one..."), Angelo Badalamenti the third, Craig Safan the fourth, Jay Ferguson the fifth and Brian May the "Freddy's Dead" sixth. So when I saw *Wes Craven's New Nightmare*—the gag here being that the actors from the first film are now being stalked by Freddy Krueger—I didn't expect much. To my surprise it was a very clever film with an above average score by British composer J. Peter Robinson. He caught all the action, deftly incorporated Bernstein's original *Nightmare* theme, and inserted some neat electronic and orchestral effects which heightened the suspense while complying with the series' tried-and-true formula. You've got to hand it to the guy for pulling off a Freddy movie with some flair—writing 60-70 minutes of music in five weeks, no less—so I decided to interview him. I was immediately struck by his British accent which to an American makes everything sound dignified; born in 1945, Peter has been in the States around 20 years and has worked in film for 10. He was great fun to talk to and I wish him the best of luck in his future projects.

Lukas Kendall: What was your approach to scoring *Wes Craven's New Nightmare*?

J. Peter Robinson: There were two basic elements in the film: one was dealing with the reality as it is today, the present reality, and the other was dealing with the dream world. I figured the score should have two basic types of approach: I felt the real world would be more electronic, which I would do on the synthesizer and various other electronic instruments. And when the dream worlds appear, using an orchestra.

LK: *Wes Craven* wrote about that in the CD's liner notes. How did you work with *Wes*, did he want demos, was he there at the sessions?

JPR: He basically set up a schedule whereby he would come and listen to themes, and then every three or four days he would come and listen to sketches of cues [mocked up on synthesizer]. And then if he'd sign those off I'd finish them.

LK: Were there any problems with the film not being completed, did you have to re-edit things?

JPR: There were a couple of places where they had opticals which weren't complete, and when they added them they liked them so much they added a few frames. But basically they were pretty good with that.

LK: Whose idea was it to use *Charlie Bernstein's* original *Nightmare* theme?

JPR: I'm not sure who had the decision about it; maybe I did, maybe *Wes* did. It's rather like the *James Bond* theme. You can't have a *James Bond* film without the *James Bond* theme, although various composers, John Barry and I think Mike Kamen did one, they still use Monty Norman's theme. [I guess Peter didn't know the story about John Barry ghostwriting the jazzy orchestral arrangement of the *James Bond* theme

we all know and love, but he was on such a roll I didn't bother to interject. -LK] So I felt we should still pay homage to the original by using *Charlie's* original *Nightmare* theme.

LK: Did you beef up on those movies to see how the other composers approached them? There are like six other composers...

JPR: The only other one I watched was number three, because *Wes* was involved with that.

LK: Did you do the synth cues first and then the orchestral parts?

JPR: No, I did the orchestral parts first because those were the ones we had to go somewhere to record. In order to get the stuff off to the various orchestrators, I had to finish those first.

LK: I noticed there are like seven guys listed.

JPR: We got into a bit of a crunch situation towards the end. The last couple of cues in the film, we had to dish out an orchestrator each cue.

LK: The album seemed pretty complete. The only thing I noticed missing was the music when *Heather* is driving to see *Wes*.

JPR: Right. That's one of my favorite cues actually. It unfortunately wasn't played very well. It would have been nice to include it but I felt the performance just didn't work.

LK: I noticed you recorded it in Salt Lake City to escape the union recording rates. I know my next subject is touchy, but I always ask because it's illuminating, and that's what temp tracks they had on this. If I was thinking of what role models you had, it would be *Alien*, *The Omen*, *The Fugitive*... did they make you work off of these?

JPR: I was brought on pretty early, so I was involved in compiling some of the temp track. I think they used *Silence of the Lambs*, and *Needful Things* they used a lot in there, which I wasn't very keen on. I think there was some *Alien* in it. I don't think there was any *Fugitive* in there, but *Needful Things* was in abundance. [laughs]

LK: Like when *Dylan* is trying to reach *God*, the choral cue there?

JPR: For that I put some of *Jerry's Omen* score.

LK: The only thing that reminded me of *The Fugitive* was at the end of the big highway cue, there's this reverberating rhythmic thing, which *James Newton Howard* used at the end of some of the chases in *The Fugitive*.

JPR: Did he? I'll check it out.

[At this point I realized it was probably rude to pry this much about my stupid imagined temp tracks. I'm sorry about that. Can't help it. -LK]

LK: Were you involved in dubbing the film?

JPR: Yes, we had a really great music mixer called Tim Philben. He was a joy to work with. He had a great feel for what was right and he would equalize certain passages of music around the dialogue rather than taking the volume down which is really nice. He had a terrific way of ducking in and out of sound effects and dialogue so the music was really up there in the forefront.

LK: I saw the *New York* premiere because I knew the people at *Milan* who did the album...

JPR: Did you see a DTS print? That's really night and day from the Dolby stereo.

LK: I don't know. I'm from *Martha's Vineyard*, a little island where we have the crappiest theaters in the world, and this theater was turned up so loud it was ear-splitting.

JPR: That can be unpleasant, unfortunately.

LK: It was unpleasant, it kind of gave me a headache, but I could hear the score fine.

JPR: Good. It should be at a uniform volume, but at premieres they hype it up a bit. They just have a few martinis then they can't hear anything so they yell "Volume it up." [laughs]

LK: Okay, here's my major question. You're scoring a *Freddy* movie. It's a horror movie. What do you try to do with a horror movie that hasn't been done before? When you're actually putting the music down, what's your thought process? Do you have to have a sting here, you've got to catch this here... is it an intuitive thing, do you intellectualize it at all?

JPR: My approach to horror movies is that you should be constantly uneasy. Even if there's pleasant music, there should be some element of it that's not quite right. I never try to think, "I'm going to try something that's never been done before," because then you've run the risk of it sounding too contrived. The music that fits the scene, that's more intuitive.

LK: Some of these things we've heard in every horror film for 12 years.

JPR: Sure. And there are things you'll hear in every western and every spy thriller. One approach that I was going to have to this film was to make it totally electronic. I don't mean with DX-7's and stuff like that, I mean with ring modulators and basic sound generating materials. It would have removed the film to "somewhere else." Once I started seeing the dailies, I realized that approach would be a little too abstract. But that was one idea, I was going to have a very abstract score for the reality-based scenes and have them only in mono, and have everything else in the film in mono, then have the dream sequences in eight channel Dolby surround with orchestra and have that immense, even if it was very quiet. To have a lot of people playing very quietly can be very frightening. But things get moved around in the melting pot, and by the time the thing finally gets to the screen, it's gone through several stages. Hopefully successfully, I'm very pleased with the score.

LK: Oh I am too. If I didn't like it, I wouldn't have gone out of my way to interview you. I just wonder where these things start. Like one horror staple, I don't think you used it here...

JPR: Diminished fifths. The diminished fifth interval, I think there's one in there... [chuckles]

LK: Well there's that, but there's also the music box. There's always a music box theme, and it has to do with the character being a repressed child who's now a mass-murderer and slashes people up. So you hear a tinkly little music box in many of these movies, and I wonder where that started. Before *The Omen*, was there horror music with a choir? The story there is that when *Jerry Goldsmith* went in to look at the film, the director asked for ideas, and *Jerry* said, "Oh, I hear voices." Then he forgot and went away to write the score, and at some point the director said, "I can't wait to hear those voices," and *Jerry* thought, "Uh-oh..." and went about making sure there were voices. [Goldsmith says this in his concert introductions of the piece. I told another composer the story who suspects it might be b.s., since the choir is so heavily integrated into the score and couldn't have been an afterthought. But it's a good story and made *Peter* laugh.] So because *Jerry* said "voices" off the top of his head in 1975, do we have 20 years of choral music for every big Satan scene?

JPR: Well, no. I think all that is ripped-off of *Carmina Burana*, that's been used forever. I've never heard that story, and it's quite possible those things can happen by accident. A lot of the

time they say, "So what do you think? Got any ideas?" and you come up with all these bright ideas at the last possible minute, you're frightened into making a decision. Sometimes these things work well, sometimes they don't.

LK: The other thing that popped up in the '80s with keyboards were the loud drones to create suspense. Those always struck me as bad news because when you just have a drone playing there, what's it doing? It's just droning.

JPR: It can be horrible, but you can have a drone going for five minutes if it unfolds through different sounds. Drones can be interesting, it's just that electronic drones can be very limiting. There's not a lot happening, but if you actually bother to create something interesting within the drone itself, it can be a very good frame.

LK: How did you write the orchestral portions of this score, did you mock it up on synthesizer?

JPR: I did basic four to six stave sketches and transferred that to the synthesizer. I've done a lot of orchestral-sounding electronic scores where they've had to sound as close as they can to real orchestral parts. So my initial sketches were pretty much complete, so that they could hear my orchestrating ideas. Once we got into the sound that I was approaching, he [the orchestrator] then trusted me, I would just play cues that were basically piano and a string pad to save ourselves time. It's never saying, "Here's the cue," playing him the piano part, and then showing the score with all this crazy stuff on it. They like to hear how it's going to sound. So in that way I gave pretty detailed sketches initially.

LK: Once you got the crunch at the end, were you going nuts? Did you just play stuff and have people take it down?

JPR: That got pretty crunchy. It's actually not the writing that takes time, it's the playing in that takes time. Actually to be honest, it got pretty silly, what was written down and what was played was very sketchy. It was a combination of the two, it was like, "Here's some measures on paper, and by the way, this bit goes here and this bit goes here." It did get to be a bit of a crunch.

LK: About the album, whose idea was it to cross-fade the cuts? I think it worked well, most of these horror albums are really incoherent.

JPR: I did that. They were going to take the DTS mixes and the record company wanted to do that themselves, and I said absolutely not. If there's going to be an album, you'll pay for me to go to the studio for a few days and do it. So I went to Michael Hoenig's studio in downtown Los Angeles, and he and I on his Pro Tools system, we threw all the cues up on his Pro Tools, mixed the big spoon and out it came.

LK: So how come there are like four different credits referring to the Charlie Bernstein theme?

JPR: Well, in some cases there was the theme as the main element of the cue and I would have written stuff around it. So that would have been written by me featuring his theme [I guess credited to both of them, like tracks 1 and 2 -LK]. In the portion where Freddy comes out on the talk show, that's basically Charlie's theme in total and just an arrangement of mine. And then there are other cues where it's just a quote, it'll be an inner part, or just half of it, then it will be written by me including the theme.

LK: What do you consider landmark horror scores, or do you not really pay attention to the history of film music?

JPR: I'm trying to think... *The Omen* was a famous score, that was the one that really put horror music on the map.

LK: What about *Psycho*, going way back? Now

whenever somebody slashes someone, we know what it will sound like.

JPR: *Psycho*, it was a different time. If that film was being made today it wouldn't have had that kind of score. That was a time when the relationship between the director and composer was such that you could really have a score that was a character in the piece, which I think the music in *Psycho* was, it was another character.

LK: Do you miss that? Have you ever gotten a chance on a TV movie or whatever, to go all out?

JPR: Not really. I thought parts of this score, not drawing any comparison between the two, it presented the film with a character that linked the reality with the dream world.

LK: So you started film composing in the '80s?

JPR: Yes, in 1985, I did a series called *The Insiders* for Universal.

LK: How did you get started in film?

JPR: I was on the road, a rock and roll musician with Phil Collins, and Genesis had the main title for this series, *The Insiders*. A friend of mine, Ken Topolsky, who I've worked with doing sound-alikes for Paramount films, got the job as music supervisor. He phoned me one day looking for Tony Smith, Phil's manager, who also managed Genesis, to find out if they could edit a portion of this song they had for the opening title. We were just chatting, how's it going, blah blah blah, and I said, "Who's doing the score?" And he said, "Actually nobody, we've listened to about 20 tapes and it's still not right. Why don't you have a go?" And I said, "I can't do that, I've got no tapes to submit." He said, "Well, you know, it's the sound, you've worked with these guys, Eric Clapton... we'll hear some stuff you've been involved with and see how it goes." So I thought more than likely nothing will happen about it, but you know, what the hell? So I come off the road and it's two guys, me and this other bloke, we went to the powers-that-be at Universal and were both given a couple of scenes to score. We both did that and I got the job.

LK: I see you're down in the *Lone Eagle* Film Composers Guide for Cocktail, the Tom Cruise movie. What happened on that, I thought Maurice Jarre had written a score?

JPR: That's right, he originally did the score. I was actually up for it, and Disney wanted me, but the director had worked with Maurice on *No Way Out*. He had never heard of me, so he said, "Well, I'd rather go with the chap I know," which is fair enough. So when I heard that Maurice had got it as far as I was concerned it was a done deal. Then they came back to me one Friday afternoon saying that there were a couple of cues that weren't just working, and they wanted me to rescore them. So I went down to see them at Disney, saw the scene, came home and started working on it. The following day the director and producers came over; I said, "Well it's nearly finished," and played two-thirds of this cue. They said, "This is great, can you do all of it?" And I said, "Well, yeah, it should be all ready by this evening." And he said, "I mean, can you do the rest of the film?" I said that I was actually spotting another film on Monday, so I couldn't commit to that. And he said, "We're print-mastering on Monday, you've only got the weekend." So I said, "Uh-oh, okay then."

LK: Is that your background overall, rock and roll and synthesizers?

JPR: Yeah. I went to the Royal Academy of Music, I studied orchestration and composition and piano and all that stuff. Some of what they taught me there rubbed off. [laughs]

LK: How was it to score Wayne's World and

Encino Man and all those?

JPR: It was great fun.

LK: I noticed they made you do the Mission: Impossible theme kind of backwards.

JPR: Something like that... you know, anything for a laugh. I think they actually used the *Mission: Impossible* theme in the film.

LK: I guess you got the Wes Craven's New Nightmare gig because you did the TV show, Nightmare Cafe?

JPR: Yeah, it's a good working relationship. He gets what I do, basically. He's so clear in what he wants that it's nice to be able to interpret some things that a director sees in his mind. It makes the job much more able to be detailed, whereas some directors change their minds every five minutes, and you find you're scoring the same piece for the fifth time, and then eventually they go back to the way you did it originally.

LK: That must drive you nuts. What films are you doing coming up, did you do Highlander 3?

JPR: I just finished that. That's orchestral, too, and vocal, the whole nine yards.

LK: Michael Kamen did the first one, with the Queen songs, and then...

JPR: Right, and then Stewart Copeland did the second one.

LK: Did you refer back to those?

JPR: Not really, no. In fact, I did a demo for the first *Highlander*, which for me reading the script I thought should be more reality-based, for the 14th century Scotland setting, which I researched when I was at the Royal Academy. So I sent off this tape that was very stark and real which they actually played in the trailer, but then when it ended up being shots of the 14th century with Queen's music playing, I thought it was a little odd. But it became very successful, it was the beginning of the MTV approach. This time there aren't all those songs, it's back to that original idea I had, it works really well. It's virtually non-intermittent, there's 80 minutes of music.

LK: And Milan will do that album?

JPR: They may, if they come up with the sufficient recompense... we're on three 24-tracks at times, so we'll have to go to a serious studio to remix this stuff. Again, there's the no-time factor, to try and do anything with this music in four weeks was a little bit daunting. We finally pulled it off, but with the film mix there, I never did any stereo mixes. I usually like to do a film mix and then a stereo mix right off afterwards, but there was no time to do stereo mixes so we'll have to pull it from the six-tracks.

LK: I don't know this stuff at all.

JPR: For film music you do three-track mixes, left-center-right, or sometimes six tracks, or in this case we had eight. We had three tracks for orchestra, three for percussion, and two for choir.

LK: Who's starring in this one?

JPR: Christopher Lambert, he's back doing it, Mario Van Peebles plays the bad guy.

LK: No Connery this time?

JPR: Connery, thankfully, is out of it. I always thought it was a little odd for a Frenchman to be playing a Scotsman when there's a Scotsman present in the film playing a Spaniard. I thought, "This is a little strange..." [laughs]

LK: What do you have coming up after that?

JPR: I'm doing the *Highlander* album right now, that's going to take a couple of weeks. I'm working on another Wes movie, called *Vampire in Brooklyn*, with Eddie Murphy. That's pretty funny. And then I shall take some time off.

HOWARD SHORE

Ed Wood

Article by Lukas D. Kendall (but not Jr.)

There's something to be said for Tim Burton. Even if you hate his films, you have to admit he's established enough clout to do bizarre projects, the kinds of non-mainstream pictures which otherwise wouldn't be made. The latest is the black-and-white *Ed Wood*, about famed "worst director in the world" Edward D. Wood, Jr. (Johnny Depp), the determined, optimistic, cross-dressing helmer of *Plan Nine from Outer Space*. Burton looks at Wood's brief Hollywood career (and his pathetic cohorts) with remarkable love, infusing the loser with dignity while still milking laughs. It's a film that hasn't met with mainstream success (see what my mom said, p. 18), but those who have liked it have loved it. (The running gag from those who haven't is that there will be a movie in 40 years called *Tim Burton*, and it's a shame Ed Wood won't be around to direct it.)

Delivering a perfect blend of '50s homage, sentiment and lunacy for the film is 48-year-old Canadian-born composer Howard Shore, known for his work for the films of David Cronenberg (*Scanners*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *M. Butterfly*) as well as *After Hours*, *Big*, *The Silence of the Lambs* and *Philadelphia*. Shore's score is a beauty, featuring a wonderful main title of bongos, menacing brass and theremin for the film's hilarious opening, a take-off of Ed Wood staples like a giant octopus and flying saucers done with '90s special effects. The film's setting, Wood's cheesy films and Burton's off-kilter style give Shore a canvas rarely afforded by current films—and he runs with it.

One of the score's greatest surprises is that it includes a theremin—not a synth imitation, but the real thing. The theremin is the world's first electronic instrument, created by Russian inventor Leon Theremin and used on such pictures as *Spellbound* and *The Day the Earth Stood Still* for that high-pitched, otherworldly "mad scientist" sound. It's instantly recognizable, but hasn't been used in film for decades. Speaking from his New York studio, Shore told how he came to use this classic instrument, so much a part of the '50s sci-fi sound: "The theremin I found through Steve Martin—not the comedian, but the filmmaker who did a documentary on Leon Theremin called *An Electronic Odyssey*. I met him through a friend of mine, Hal Wilner, who's a record producer. I called Steve and I said, 'Who's around in the world that's really a great theremin player?' There are so few left who can perform on this instrument in a classical way. Clara Rockmore was the great thereminist who worked to get the theremin accepted as a legitimate classical instrument, she could play Bach on it. The documentary is about Leon Theremin, who died a couple years ago at 97, and Clara Rockmore who was a friend and protégé of his. She took over bringing this instrument into the world of music, showing what it could do. She traveled all over the world performing with symphony orchestras, she played at Carnegie Hall, she was an amazing woman."

Rockmore, now 85, was obviously retired and unavailable. She in fact never performed for films, believing them to be too much a commercial use of the theremin. "She talks about that in the documentary," mentions Shore, "about how they called her to do *Spellbound* and she was going to perform with the Philadelphia Orchestra. She could have done one or the other and she opted for the concert performance." Also a pos-

sibility for *Ed Wood* was Paul Shure, a longtime concertmaster in Los Angeles who played violin on film scores like Shore's *Big*, and performed one of the theremins on Bernard Herrmann's legendary *The Day the Earth Stood Still* score.

Martin recommended Lydia Kavina, Theremin's great niece. "Theremin actually taught her to play the instrument. She lives in Moscow, she's Russian, and she was working on a Robert Wilson theatre piece in Hamburg called *Alice*, part of that Black Riders series with music by Tom Waits. Steve Martin got in touch with her in Hamburg and approached her about *Ed Wood*; she was interested, and then Andy Hill at Disney had quite a time getting her from Hamburg to London where we recorded." The score was recorded in London simply because it was being done the week last spring when every Los Angeles studio was booked—it was the time *Forrest Gump*, *Wyatt Earp* and all the big summer films were recording. Kavina showed up at London's Air Studios with her own personal theremin in her knapsack—a light, portable model of the instrument which looks like a transistor radio.

If you've never been told how a theremin is played, prepare to be awed: It's probably the only instrument that the musician uses without touching. When activated, the device creates an electromagnetic field which, when infringed upon, creates sound. There's a rod on the top and a loop on the side; one controls pitch, the other volume and octaves. (The instrument's range is about seven octaves.) So you make sound just by waving your hands around the rod and loop, but as Shore and others at the session discovered when they tried it for fun, actually playing the instrument is incredibly difficult: "It's like picking up a violin—you can make a sound on it, but imagine actually trying to play a scale accurately, or a chromatic phrase?" Kavina studied with Theremin for ten years and writes her own music for the instrument; she is a touring virtuoso who graduated from the Moscow Conservatory.

Shore is quick to point out the historical significance of the instrument; Robert Moog, another famous creator of electronic instruments, was one of many who attended the screening of *An Electronic Odyssey* at the New York Film Festival, where *Ed Wood* also played. "Everybody in New York who was interested in electronic music showed up for the screening," he says, "because Theremin is really accredited with inventing the first electronic instrument. Moog got his start building electronic instruments in high school, he assembled a theremin in his basement, and that's really how he became interested in electronic musical instruments. Everything leads back to this instrument, it is really the beginning of all of our electronics which have revolutionized music."

Another early electronic instrument, the ondes martenot (ONZ Mar-teh-NOH) was used in *Ed Wood*, but being a perennial favorite of Elmer Bernstein's it is not nearly as obscure in films as the theremin. Ondes regular Cynthia Miller doubled the theremin parts "because we weren't sure Lydia would be able to get out of Hamburg. Cynthia played on quite a few sessions, and there's quite a bit of her in the score, coming up now and again." Both instruments were recorded live with the orchestra, with Millar imitating a theremin sound on her ondes. An ondes is a small keyboard with a theremin built into it; "It's controlled on a touch-sensitive strip on the edge of the keyboard. You're playing notes, but your

fingers are actually running across a touch-sensitive strip that's just below the keyboard."

The *Ed Wood* orchestra overall was around 50 players. "The 50 pieces was a very odd combination of instruments," Shore relates. This came from his working process, which the soft-spoken composer describes, "I don't really think so much of the period as much as I think of the sound. There's a lot of elements about the score that are just made for *Ed Wood*. The theremin was one of those elements. I wanted to use a novachord and I couldn't find one in Europe. So we used a series of organs from the '50s, we found one valve organ and one transistor organ, also a pipe organ. You write to the movie and the movie suggests certain sounds, and these were some of the sounds that I heard. When I'm writing, I just jot down every sound that I think I might like to hear. The orchestra was put together very specifically for this movie. The combinations are very specific, even the brass set-up is unique, and the winds. There aren't that many strings, and it's actually much smaller than most orchestras I use on movies." There are also seven percussionists playing live, with bongos a-plenty; notes Shore, "Tim loves bongos."

The score uses a wide variety of styles, from the aforementioned '50s homages to more traditional scoring for Wood's love interest, his triumphant completion of *Plan Nine*, and the poignant relationship between Wood and aging morphine addict Bela Lugosi, played to sensational effect by Martin Landau (a relationship assumed to be similar to Burton's with the late Vincent Price). For the scenes where Wood helps Lugosi through his most difficult times, Shore used a theme from Tchaikovsky's *Swan Lake*, since that was used in the 1931 *Dracula* in which Lugosi starred: "The original *Dracula* uses the dying swan theme from *Swan Lake* as the main title, so I just quoted it a few times within the Bela scenes. And then I used it at the funeral, when Bela dies, played on cimbalon which is a Hungarian instrument, like a hammered dulcimer."

For some of the scenes of Wood shooting his classic awful movies, Shore wrote his underscore in the style of those films. "Those were just my version of that music. I do my homework; before I work on any film I do research, whether it's reading the novel, reading other works related to it, listening to music of that period. That's part of the whole process of writing movie scores. The '50s in this particular period is wonderful for music. Jazz and be-bop were becoming popular, great Latin music was being played, Perez Prado was playing, film score music was interesting. Even the library music used in those Ed Wood movies was interesting. *Glen or Glenda*, or actually it's called *I Led Two Lives*, used library music, but it's of such a vintage, it's wonderful in its own sort of strange way."

Shore had six weeks to write his score—the minimum for his working process—and two more to prepare for the recording. He was free of temp tracks throughout; one screening was held for the studio with a temporary score, but other than that the film was completely dubbed (at Fantasy Studios in San Francisco) for the few test-screenings it had. (This was opposed to, say, *Sliver*, which was endlessly recut and reshot.) Having everything done ahead of time allowed the film's trailers to use the actual score, which doesn't happen much anymore. Says Shore, pleased, "Tim was very meticulous about those things, I like that about him. I love that the trailer has the



Left: Tim Burton directs Johnny Depp as Edward D. Wood, Jr. and Sarah Jessica Parker as Wood's girlfriend Dolores Fuller in *Ed Wood*. **Right:** L-R: Criswell (Jeffrey Jones), Dolores, Bela Lugosi (Martin Landau), Wood, Tor Johnson (George "The Animal" Steele), Paul Marco (Max Casella) and Conrad Brooks (Brent Hinkley). Photos by Suzanne Tenner, ©Touchstone Pictures, all rights reserved, or else.

score. Usually they don't, and people are always confused... Wouldn't that be great if trailers had the right music?" Shore's own music for *Big* has been used in the trailers to *Regarding Henry* and *Sleepless in Seattle*.

Of Shore's working relationship with director Burton, although they were both composing and editing in New York, respectively, the process was not a constant series of meetings-and-approvals, as some directors demand today with synth demos. "I always write the whole score, and then I play the whole score, usually on the piano, as a way of hearing everything from one end to another, as opposed to playing little snippets. We had a session where we sat down and went through the whole score chronologically, because in a way there is no way for a director to hear a score chronologically except after it's been dubbed. Tim is incredibly focused, and he's such a great director that he's able to use filmmaking as a way of expressing his ideas. I'm good with working with ideas. When you're working with directors as good as he is, the ideas are so much *in* the work, that you don't need that much direction as a composer, you just need to be receptive to what's been put on film."

About what ideas were brought up between him and Burton in their initial spotting session to lead to such a creative score, "We just looked at the movie, we talked about other Ed Wood movies, and we talked about Ed Wood. It's a wonderful world to go into, the Ed Wood world, it was a very nice place to be actually. We were in sync I felt, and it was a terrific collaboration because I love the movie so much, and the movie tells you everything. Tim was easy and great to work with because he was so articulate, in his own way. Whether it was verbally or visually or just telepathy... you can communicate on many different levels and in good situations, you do. A spotting session is an interesting part of movies, because what you have is a filmmaker who's been working with a picture for a long time, much longer than the composer. Maybe the composer has looked at the movie a few times, he's agreed to do it, and now he's at the spotting session with a filmmaker who's put his life and soul into this movie and has many ideas about it. The thing that's valuable is to let those ideas flow in an unrestricted way, because you want to get out as many of the feelings as possible that the director has. It's more about absorbing those discussions than about making your ideas known. Your ideas will be known once you've written the score."

Shore is one of the few Hollywood composers who does all his own orchestrations, something he practiced early in his career that he resumed recently and continued on *Ed Wood*. "I always did my own orchestrations when I started. There was sort of a middle period when I worked with Homer Denison on movies like *The Fly*, *Dead Ringers* and *Silence of the Lambs*, then I started orchestrating the last few years on *M. Butterfly*, *Philadelphia*. I find it essential to how I work now. My working habits have changed over the years, I've just developed a way to write and to orchestrate where the thinking is happening at the same time. Music doesn't seem like music to me until I've written everything down. I have to go through that process, and that involves doing all the orchestrations. I go right to the full score." About the mysterious process a non-musician sees in anyone writing music, Shore remarks, "I've been doing it since I was about ten, a pre-teenager, so I understand, it's such an abstract thing and people don't understand how you create this stuff. It's interesting to me because I don't really know how to do too much else."

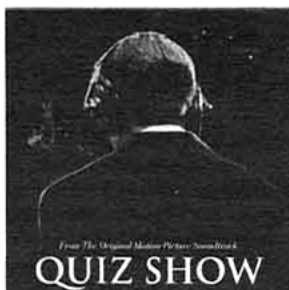
Every interview I do, I usually have a kicker of a question which seemed like a good thing to ask, but is torn to shreds. Here, Howard gleefully brings me back to earth when I ask about his typical working day: "I get up and I have breakfast. Then I write music. And then I have lunch. And then I write some more music. And then I have dinner. And I will sometimes write some more music. When I'm writing music, I pretty much write the whole day, from morning until I go to sleep. I'm probably pretty disciplined in that way. Over the years I've developed a way to work and I've made everything very simplified, in the fact that most of the recordings I do are live. If I'm using a lot of electronics, I just bring them into the studio. I do my own orchestrations, so I'm writing a score by myself, creating by myself, and then going in to conduct it and record it in a week. It's very self-contained and I have a lot of control over it because I'm not really dealing with a lot of extraneous people and things, I've kept it to a minimum over the years."

About the inevitable question of what it's like to replace Danny Elfman as Burton's composer of choice (if Burton ever said "Danny, I mean Howard" at the sessions), Shore has no knowledge of the particulars of the Burton/Elfman breakup after *The Nightmare Before Christmas*, has tremendous respect for Elfman's work, and was merely contacted to score *Ed Wood* like any

other job. He obviously hopes to work with Burton again but nothing definite is planned.

In the meantime, the *Ed Wood* CD is available from Hollywood Records and contains nearly all of the 45 minute score. Also included are two original Latin pieces from the '50s, "Kubo Mambo" by Perez Prado and "Natch Dance" by Korla Pandit, heard in the film at the wrap party. "Korla Pandit is in the film," notes Shore of *Ed Wood*'s strip-tease scene, "he had a TV show in the '50s where he played the organ and looked directly into the lens, it was a kind of hypnotic thing that he did. That Latin music I love and I thought that because they are such vintage pieces it gave the CD a nice grounding. The Latin music of Perez Prado, you can see where some of my Latin music for the film came from." Also included are some dialogue snippets by Martin Landau as Bela Lugosi and Jeffrey Jones as Criswell, all but the first one from actual *Ed Wood* movies. "The label had suggested it. We actually had a bunch of them and we whittled it down to those few. I thought they were just fun when you hear them, because they're so much a part of the *Ed Wood* feeling." For those wondering why the apparent end title track is called "Ed Wood (video)," it's because it's actually a re-recording of the main title for a video related to the film that Burton shot, an *Ed Wood*-like segment with lots of dancing airing on MTV/VH-1 and in Europe. The re-recording was produced by Hal Wilner in New York in August. A smaller ensemble was used than on the original soundtrack, and fortunately Lydia Kavina happened to be on Long Island at the time so she was available to perform on her theremin. The CD booklet has a dedication to Henry Mancini, done as a tribute to the late composer and the contributions he made (among many others) to the '50s horror sound.

Ed Wood remains a film with a limited appeal, a mysterious piece which a small portion of the public finds hilarious and moving; kind of like Wood's movies, except those are just hilarious. Shore's score is one of the best of 1994 and is an integral part of the *Ed Wood* experience. On the film itself, he sums up what it was like to contribute to such a unique endeavor: "We all loved it. As much as we loved the movie, we loved *Ed Wood*. It was part of the whole feeling of it. It was never done as a parody, but as a real affection to these filmmakers. He was a person who wanted to do the best work he could. He wanted to be Orson Welles. He strove for something great and just didn't get there, but he tried." •



SCORE

SOUNDTRACK CD REVIEWS

RATINGS:

- 1 = x⁰
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

The Shawshank Redemption • THOMAS NEWMAN. Epic Soundtrax EK 66621. 21 tracks - 53:43 • Thomas Newman continues his current string of outstanding scores on this compelling and uplifting prison drama, based on a short story by Stephen King. Once again displaying his flair for unobtrusive dramatic underscore, Newman's music is at once intimate and expansive, perfectly fitting the film's central characters—an innocent man (Tim Robbins) wrongly accused of murdering his wife and her lover, and a veteran prisoner who helps him through his sentence (masterfully portrayed by Morgan Freeman). The score is subtle and moody, particularly in the beginning (purposefully confined by the film's claustrophobic setting), but later gains in strength, ultimately soaring along with the emotion and power of the picture's satisfying conclusion. It works perfectly in the film, and also makes for a terrific album—Epic's CD contains 43 minutes of score, well-sequenced with three source tracks (an excerpt from "The Marriage of Figaro," Hank Williams's "Lovesick Blues" and "The Inkspots" "If I Didn't Care") that figure prominently in the film itself. All in all, an excellent score for an excellent film, and another example that of all the Newmans currently working in film, Thomas is the one to watch. 4 —Andy Dursin

High Velocity • JERRY GOLDSMITH. Prometheus PCD 134. 11 tracks - 33:55 • This is the second Goldsmith release from Prometheus, a Belgian company which threatens to unearth all of the composer's most obscure scores—what's next, *Players*? With a title like *High Velocity*, you'd expect some sort of action romp, but this 1977 effort (not 1974 as stated in the notes) is one dark, heavy ride. Opening with marimba-and-guitar atmosphere that sounds more source cue than main title theme, the score quickly descends into jagged, lurching brass rhythms as Goldsmith sketches out his recurring motifs. Although the orchestra is Goldsmith's old standby, the National Philharmonic, the players are organized into small ensembles, giving a claustrophobic feel even to the typically complex action passages. The style suggests Goldsmith's western work with its arid sonics, but the creepy atmosphere harkens back to his work on the old *Twilight Zone* series. Fans of *Basic Instinct* will recognize the low-end piano motif from that score, played here by harpsichord and guitar. Although the plot deals with mercenary soldiers on a hostage rescue mission, there are no action-film mock heroics; what stands out are grim emotions, brutal percussion textures and an overall feeling of regret even in the melancholy, Spanish-flavored love theme. That and the lack of any large-scale action pieces may alienate Goldsmith junkies looking for another *Capricorn One*, but there's an emotional honesty to this work that's refreshing in light of the past decade's crop of action cheerleader scores. 4 —Jeff Bond

The Specialist • JOHN BARRY. Epic Soundtrax EK 66370. 22 tracks - 57:52 • I suppose most drug addicts remember the individual who pushed them their first hit. In a similar vein (no pun intended!) I'll never forget, and I'm quite proud of the fact, actually, that it was the unique music of John Barry that firmly propelled me down the pleasurable path gleefully traversed by all true movie music zealots. During the '60s film music evolved through its final and most exciting period of development; by the '70s it had achieved closure in terms of definition and identity. The full weight of Bar-

ry's contribution to this expansive, concluding phase of the medium has yet to be adequately addressed. If no other reasons were available (and there are!) this aspect of recent history is enough to warrant great expectations over any new John Barry release. With *The Specialist* we are returned to the very substance of the Barry sound, and only for him is this catchword specifically symbolic of space in an almost architectural sense. Barry has spoken of his efforts in terms of "textures, palette, colors" like a painter. A useful metaphor, for then I can cite many composers as being skilled at "painting" portraits of a film's characters and others at rendering abstractions that pinpoint emotions or ideas; Barry's tendency and forte, however, has always been at creating giant canvases of cavernous interiors. I am speaking of scores designed like great halls of marble and stone, and these have been adorned with orchestrated references to gems and gold (*Diamonds Are Forever*). The films he is given play themselves out inside of these somewhat generic habitats. On *The Specialist*, Barry is neither intellectual nor poet, which links this newest work to past accomplishments such as *The Lion in Winter*, *Mary, Queen of Scots* and the best of his James Bonds—scores that do not involve an agenda of intimacy, music not coming from inside the plots or the players. These spacious works openly envelop his projects in a vivacious ambience that simply makes everything that happens seem more important. What with tense phrases gilded 24 karat and moments of suspense perfumed and alluring, *The Specialist* often reflects the later 007 scores—good! Tracks 2 and 11, particularly delicious, contain sweet surprises, those simple compositional eccentricities so endearingly Barry's own. Track 10 has the big macho rumblings that began as far back as *Thunderball*. The main theme, "Did You Call Me?" quotes the smoky atmosphere of *Hammet*. Accounted for are the Latin instruments and percussion familiar from *Deadfall* and *Ruby Cairo*. With track 14 I got just what I would have personally asked John for: the ethereal gothic choir that haunted *The Last Valley* ("The Plague Pit") and gave dreamy grandeur to the weightless maneuvers of *Moonraker*. So many Barry scores of the past decade have been bloated and anesthetizing that I sometimes wish he had never written *Somewhere in Time*, he's been catering to his "feminine side" ever since. This soundtrack is a promising push in the opposite direction. 4 —John Bender

The Spectacular Film Music of Miklós Rózsa Vol. 3: Young Bess. Prometheus PCD 133. 16 tracks - 55:50 • Unlike the 43 minute version of *Young Bess* re-recorded by Elmer Bernstein on his Film Music Collection, this Prometheus recording is the original soundtrack from the film conducted by Dr. Rózsa. Although there is quite a bit of tape hiss, this is a minor inconvenience. Rózsa's rich music evokes the court intrigue of Henry VIII and the early pre-Elizabethan age; it's one of his finest efforts in the tradition of *Ivanhoe* and *Diane*. You'll not find any synthesizers or boring electronic noise here; the music is a colorful tapestry of romance and courage, of heartbreak and tenderness. The album opens with a triumphant prelude and English processional, and follows with the love theme and the delightful Hatfield theme. Rózsa uses the plainsong Dies Irae to underscore the death of Henry VIII, and a harpsichord in the beautiful "Dinner Music." In "The King's Diary/King's Finances/King's

English" we hear a jaunty theme for young King Edward, a delightful piece. In "Returning Hero," we are treated to a rousing fanfare as Tom Seymour, Edward's uncle, returns from a victory at sea. In one of my favorite selections, "The King's Ballad," we are transported to the dining hall at Whitehall during a banquet honoring the engagement of Princess Elizabeth to a Danish count. Also noteworthy is Catherine's theme, especially in "Catherine's End" as she is dying from an apparent broken heart. Here, and in "Bad News/Night Visitor/Farewell," Rózsa's music is some of his most heartfelt, evoking sadness and pathos. After the dark and somber "Inquisition" and "Alone," we are treated to one of the most spectacular finales in history. After a resplendent version of the Hatfield theme, Young Bess appears as Queen Bess, and the processional music swells as the Bess theme rises. It continues with jewel-encrusted fanfares of trumpets as the magnificent crown appears over the closing credits. Truly one of Rózsa's best scores. 5 —Ronald Mosteller

The Bed You Sleep In • ERLING WOLD. Table of the Elements 2He. 12 tracks - 40:26 • Most small independent films never get viewed by the general public; therefore, it is no surprise that most scores for such films never get released. A significant exception is the music for *The Bed You Sleep In*, a film by San Francisco filmmaker Jon Jost (*Sure Fire*, *All the Vermeers in New York*) which chronicles the collapse and disintegration of a timber mill owner and his family. Composed by Erling Wold for a small ensemble (drums, violin, cellos, sax, clarinet, piano and accordion), the music combines folk and classical elements to produce a monothematic, moody atmosphere of regret and loss. The sound is clear and full and it's good to hear an ensemble like this without any synth fills. Fans of Carter Burwell and of "small" scores will appreciate this disc. The packaging is good, with a 20 page booklet with notes from Wold, Jost and Jonathan Rosenbaum about Jost's work, the music and the film. Highly recommended and worth looking for; the disc can be ordered from Table of the Elements, PO Box 423838, San Francisco CA 94142. 3½ —Robert Hubbard

LUKAS KENDALL REVIEWS NEW STUFF

MARK ISHAM'S Quiz Show (Hollywood HR-62000-2, 13 tracks - 47:58) was basically nonexistent in the film, but makes for an enjoyable jazz album. Evidently director Robert Redford wanted a stark, detached quality to the score, and that was no problem for Isham—it lends the film that "realistic" feeling with so little music, but perhaps explains why this acclaimed picture didn't do anything for me. You see a poignant scene, there's music there, but then it's gone. Isham expanded some of the jazz numbers for the album and they're excellent, filling up the majority of the disc. If you like jazz, this is great stuff, and Isham's trumpet solos are as polished as ever. Towards the end of the disc the more orchestral cues come in, generally melancholy and sparse—brooding courtroom drama stuff. Still, they worked. The disc includes Kurt Weill's "Moritat" performed by Lyle Lovett, heard as the main title. 3

A CD which came out a while ago but I only recently received is *Being Human* (Varèse Sarabande VSD-5479, 13 tracks - 51:56), to the Robin Williams bomb last spring with him living through several periods of human history (sounds like *Star Trek* episode). British composer MICHAEL GIBBS'S score is restrained, moving and orchestral, a delicate bed of impressionistic colors that's quite moving and listenable. It's odd that it doesn't appear to underscore any specific historical time or action, it just plays straight through with a dreamy, reflective quality—warm clarinet solos, harp runs, delicate string trills, etc. There's no outright blasting theme, but if they were going for a type of "personal epic" with this film, Gibbs's score is a per-

fect match. I found the music moving and relaxing, very poignant stuff (no synths) that oddly breaks into smooth jazz in the last track, the kind you might hear in a '70s film. In fact, the album overall has a non-commercial level of subtlety, integrity and complexity you might expect from a '70s film. I liked it. **3 1/2**

This month's A1-recommended purchase is the new recording of **BERNARD HERRMANN's Jane Eyre** (Marco Polo 8.223535, 21 tracks - 68:18), conducted by one-name wonder Adriano with the Slovak Radio Symphony Orchestra. Adriano made a mess of Franz Waxman's *Rebecca* (also on Marco Polo) but his interpretation of Herrmann's 1943 masterpiece is his best film music recording yet. Fox Film Scores released around a half hour of the original tracks on their *Laura Jane Eyre* CD last year, so now collectors have a pick of Herrmann's original mono recording or Adriano's new crisp stereo one; both are recommended. The score is wonderful, Herrmann's first for 20th Century Fox and fourth overall, for the Orson Welles-starring adaptation of the classic novel. The music is full of tenderness, pathos, love and longing; a precursor to his 1947 masterpiece *The Ghost and Mrs. Muir*. Herrmann was a master of orchestral colors and psychological terror, but here his skill is used "for good rather than evil"—absolutely beautiful stuff. Even though this was done in the early '40s, Herrmann never used the typical Golden Age European symphonic style, but a distinctly American one which truly evoked the film rather than covered it with wallpaper. Adriano's liner notes detail the score's musical workings and its meticulous reconstruction. When in doubt, buy Herrmann, although most collectors don't need to be told that. **4**

One of the all-time worst film scores is **Ladyhawke**, by **ANDREW POWELL** with the Alan Parsons Project (Genoa GRCD-1014, 14 tracks - 39:18), a piece of '80s pop/rock trash. It's a 1985 medieval fantasy, so what's the score? *CHIPS*? A video game? ABC's *Monday Night Football*? Pop drums and lame synths blare throughout, amidst shreds of an orchestra used to set up the beat. Naturally, this is a hugely popular score among '80s sci-fi fans, the kind of collectors big on Jerry Goldsmith and James Horner who also comprise a large portion of FSM's readership. (You still love me, right?) This new CD is a 2,000 copy limited edition from Italy, but I suspect it's a bootleg from much closer. (The address given is Via Agazio 36-C7, 16151 Genoa, Italy, if anyone in Genoa wants to check if this is a real place.) Sound quality is okay, but the artwork was obviously photographed off the LP. To be fair, I can see why this score is popular, since it is enjoyable on its own and has that nostalgic '80s fantasy feel. I like *Shift*, so I can put up with people liking this; also, I find if I liked something when I was 12, I still enjoy it now, even though I realize it's utterly banal garbage. So just remember that this is bad music, and no matter how much you like to listen to it, you must acknowledge the fact that it is bad. Now go out and buy it from the usual specialty shops. **2 1/2**

I obviously found **Wes Craven's New Nightmare** (Milan 73138-35690-2, 33 tracks - 58:05) clever enough in the film to go and interview composer **J. PETER ROBINSON** (p. 10-11). The synth tracks are rough on their own, but the interpolations of Charles Bernstein's original *Nightmare* theme and the orchestral tracks are strong. See the movie before you buy the album; these horror scores are rough-going as albums unless you have some visual memory of what's going on. Nice *Omen* knock-off in "The Park." **3**

It's also obvious I loved **HOWARD SHORE's Ed Wood** (Hollywood HR-62002-2, 21 tracks - 44:08). Just read the article on p. 12-13. Great fun. **4**

GNP/Crescendo takes forever on their projects, but usually it shows. **Victor/Victoria** (GNPD-8038, 16 tracks - 50:25) is a reissue of the hard-to-find LP with four added tracks. The film is the 1982 Blake Edwards comedy with Julie Andrews masquerading as a guy in 1930s Paris nightclubs. Oscar-winning song score is by the late **HENRY MANCINI** (lyrics by Leslie Bricusse), in his famed light comedy style—melodic, perfectly orchestrated, sophisticated and graceful, although there isn't an overall classic tune. The CD is half-and-half instrumentals and songs, with vocals by Julie Andrews, Robert Preston and Lesley Ann Warren. Good liner notes and packaging from Crescendo, a nice tribute to Mancini who was working on a Broadway adaptation of *Victor/Victoria* when he passed away last June. Overall this is the type of music I can't get into, but it's a fine album for which many have waited. **3 1/2**

I've been on a big **JOHN BARRY** binge recently, finally getting into his terrific James Bond scores. With so many would-be imitators out there, it's so great to go back to the real thing. The history of Barry's Bond music is that in the beginning the songs could mesh perfectly with the jazzy orchestral style of his scores. As we got into the '70s and '80s, however, the songs got more poppy and the scores more straight and orchestral. **The Specialist** is the next best thing to another Bond score, and it sure has its moments. Action scores today are so contemporary and nonthematic, it's great to have one which concentrates on melody and fully developed pieces. As opposed to the Michael Kamen mickey-mouse style, Barry plays straight through the action; he allows the tension to carry itself and provides an emotional counterpoint with melodic phrases and typically slow and low orchestral backings. The shortcomings to the score CD (Epic Soundtrax EK 66370, 22 tracks - 57:52) are obvious: the two main themes get redundant, and Barry can only present us with slow tempos for so long before we realize they really are slow. (Fortunately, his action/suspense music picks up in places due to the film, unlike some of his romantic scores.) There's also the well-packaged song CD (Crescent Moon/Epic Soundtrax EK 66384, 14 tracks - 60:43) which has a dozen songs and two Barry cuts, the two main themes re-recorded in *Moviola*-style and actually to be included on the second *Moviola* compilation due next March. These are the *Body Heat*-style "Did You Call Me?" and the more tense, Bond-like "The Specialist." Overall, it's great to have Barry back in action, excuse the pun. **3 1/2**

Back in-print from SLC, which issues repackaged Varese albums in Japan, is **John Wayne 1** (SLCS-7224, 16 tracks - 41:58) by the legendary **ELMER BERNSTEIN**. This was one of two discs of Wayne western music recorded by Bernstein with the Utah Symphony Orchestra (produced by George Korngold) in the mid-'80s, since deleted in the U.S. Featured are *The Comancheros* and *True Grit*, classic stuff. Western scores don't get more straightforward—or better—than these. SLC's (re)packaging is strong as always, with Japanese liner notes in lieu of English ones, although in this case Varese's packaging was good to begin with. **4**

Listeners in need of an Americana fix are advised to pick up **Music for Films: Randy Miller** (13 tracks - 69:43), a promotional release by the composer available from the specialty shops. The main attraction is *Dream Rider*, a large 37 minute orchestral score for a film as yet unreleased. It's about an amputee who goes on a bike ride across the country—heroic story of personal triumph, big outdoor settings, sound like a good backdrop for a film score? It is, and Miller, one of those rare young composers talented and skilled in all forms of composition and orchestration, pulls it off with remarkable truth to the genre. Also on the disc are 13 minutes from *And You Thought Your Parents Were Weird*, a quirky and similarly orchestral score excerpted from an out-of-print Bay Cities CD, and lengthy "main titles" from obscure projects *Into the Sun*, *Black Magic Woman*, *Extreme* and *The Willies*. The disc showcases Miller's skill at making music work in a large orchestral domain, an incredibly hard thing to do, and hopefully he'll get some better and more interesting projects in the future. If anything this disc falls into the vein of people trying to imitate John Williams—although the strong jazz and synth-based last few tracks balance this out—but for collectors it will be a feast and it's incredible that Miller pulled all this off with no doubt restrictive budgets and time-frames. **3 1/2**

Quick notes: Saw Quentin Tarantino's *Pulp Fiction* and thought it was a blast. The songs worked well, especially the surfer rock which lent a spaghetti western feel to the two hit men. The rest of the songs fit in well, giving a retro '70s tone to the whole thing, appropriate for its violent, drugged-out nature and the fact that it stars John Travolta. It would be interesting, though, if one of these underground art films actually had an original score. It worked in *Taxi Driver*.

Fox's TV movie *Alien Nation: Dark Horizon* was a satisfying continuation of that thoughtful series, with David Kurtz back on music duties. Several cues were lifted right off the TV soundtrack, available from GNP/Crescendo. Fox aired the telefilm in time-compressed format which always gives a screwy vibrato to real instruments. Good thing it was a synth score!

Got an advance tape of Patrick Doyle's *Frankenstein* score, which sounded exactly like what I expected. Is this good or bad? I'm looking forward to the film....

I've also only heard an advance cassette of *Stargate* of this writing and it's bound to be the next big favorite of the sci-fi buffs. Young British composer David Arnold does the huge orchestral *Lawrence of Arabia/Star Wars* thing but pulls it off with all the energy we always expected out of James Horner. The theme is a little like Laurence Rosenthal's title tune to the *Logan's Run* TV show, but what the hell. Big and traditional, soundtrack buffs are going to love this one; regular movie-goers will whine that it's too "movie music." Screw 'em.

SLC in Japan has been releasing a number of Francis Lai scores on CD. So far I have two more recent efforts, *Bilitis* (SLC-5036) and *A Man and a Woman: 20 Years Later* (SLC-5040) which I don't know what to make out of. Both are primarily synth-based but with a light, poppy feel as opposed to a heavy suspense one. The music strikes me as a '90s updating of tacky '70s European movie make-out music; *Bilitis* in particular, the *Man and a Woman* sequel less so, although the latter is 50/50 songs and score. The *Bilitis* booklet has pictures of topless women—yo Recordman!

EVEN MORE REVIEWS FROM DAVID "COMPILATIONS ARE MY LIFE" HIRSCH

With each new month, more compilation albums appear in record stores and on company new release lists. This segment of the film music market would not be growing so fast if *somebody* wasn't buying. Realistically, soundtrack collectors have always been the smallest, least profitable portion of the market. The real target audience is the person least likely to haunt the soundtrack section of Tower Records on delivery day.

Intersound has released the first six titles in their **Mag-ic of the Movies** series, designed to appeal to the non-obsessive collector who doesn't have everything (you know, the people who read your copy of FSM, but won't subscribe!). Maestro Bill Broughton, brother of *Silverado* composer Bruce, recorded each album south of the border with the Orchestra of the Americas, the pops arm of the Mexico City Philharmonic. The subjects include music from *The Great Epics* (CDB 8403, 10 tracks - 51:59), *Sex and Seduction* (8401, 13 - 60:41), *Final Frontier* (8402, 10 - 52:05), *War Is Hell!* (8404, 11 - 45:47), *Wild, Wild Westerns* (8405, 9 - 51:29) and *Music for Murder* (8406, 12 - 45:45). The orchestra's performances are respectable, with a fine presentation of James Horner's *Rocketeer* theme and a superb orchestral version of Randy Edelman's *Gettysburg*. (One thing, though: John Williams music, especially to *Star Wars* and *Superman*, should only be performed by licensed professionals!) Since all the titles represented are major films (no unreleased scores), any or all of these discs would make fine gifts to the uninitiated as an introduction to film music. They have been recorded in all-digital surround sound, and just to make them a touch unusual, the cover art is on the back of the jewel box, making the package more flashy. **3**

Depending on how picky you are, you might want **The Beau Hunkle Play the Original Little Rascals Music** (Koch Screen 3-8702, 50 tracks - 65:47). This is a compilation, too, since all of the LEROY SHIELD cues used in these shorts were tracked into virtually all the other Hal Roach comedies, including those starring Laurel and Hardy. These are frighteningly authentic recreations, performed on period instruments by Dutch dance band The Beau Hunkles and reconstructed by ear! I dare anyone who has seen a Hal Roach two-reeler not to remember at least three pieces and the scenes they underscored. An illustrated 16 page booklet explains the music in painstakingly researched detail, specifying in which films each cue had most significant use. This album is a must for any film music historian. Shield has been forgotten as one of the industry's founding fathers; his music, however, lives on to the point where just about everyone recognizes "Good Ol' Days" as the *Little Rascals* theme. All that's missing is hiss! **4 1/2**

I had all but forgotten about **MICHAEL CONVERTINO** (*Children of a Lesser God*) until Ken Wannberg played me some of his music from *Aspen Extreme*. Not realizing it was a film score, I asked if it was a concert work; Convertino writes in a rich style you rarely hear outside the symphony hall. To coincide with the video, Tristar Music, yet another division of Sony, has done an album to *Guarding Tess* (WK 64353, 9 tracks - 34:22), another fine, expressive work. It's funny how Hollywood sees this type of music appropriate for political comedies, perhaps equating the coordination of a symphony orchestra to that of government. It makes for a good album, with touching emotional moments. **3 1/2**

Just in time for Halloween was **Super Scary Monster Party** (GNP/Crescendo GNPD-2240, 22 tracks - 59:38), a hodge-podge of soundtracks, re-creations and other seasonal material for your haunted house party. The most desirable are the premiere release of Dennis McCarthy's suite from the "V" TV series, recorded at the same session as his *Deep Space Nine* single, and John Beal's music for the trailers to *The Mask*. Beal's piece is very much like the film score, so the question is, which came first? Original soundtrack cues included are from *Hellbound: Hellraiser II*, *The Outer Limits* and *Forbidden Planet* (a nice 6 1/2 minute suite). Other tunes are culled from several Neil Norman and Billy Strange albums in their synth-and-guitar style. Norman also contributes a nine minute atmospheric piece entitled "Descent into the Abyss" which is very suitable to sustaining a creepy atmosphere, but not much as music. I would have preferred more substantial suites for some of the original soundtrack cuts (at 50 seconds, *Friday the 13th: The Series* is like an afterthought), but the smattering of sound effects add some fun. **3**

Besides being a compilation of songs from the classic animated TV series, **The Flintstones: Modern Stone-Age Melodies** (Rhino R271648, 23 tracks - 46:48) also contains several HOYT CURTIN incidental cues, most of which have been "hidden" at the end of each song track. All the most memorable pieces are there—you must listen to the end for an extra special surprise (there's two minutes of blank space to navigate to get to the bonus!). The notes describe from which episode each song appeared and the album wraps up with the original opening and closing title, "Rise and Shine." Lots of nostalgic fun. **3 1/2**

Tom Null has brought his Citadel label into the digital age with three noteworthy releases. The first is LEITH STEVENS' wonderful, expressive score to the classic **Destination Moon** (STC 77101, 5 tracks - 42:44). This is the stereo re-recording by Heinz Sandauer and the Vienna Concert Orchestra first made available in 1957 on Omega Records. Stevens, who scored two of George Pal's other sci-fi classics, *When Worlds Collide* and *War of the Worlds*, did some of his best work for this tale of the first landing on the moon (as author Robert Heinlein postulated it would be in 1950). Each of the five suites on the album represents a key act (i.e. "Earth," "In Outer Space," etc.) and in doing so, isolates the main musical motifs. We travel from the eerie desolation of the lunar surface to zero gravity weightlessness outside our spaceship. This is one of the few dramatic sci-fi scores in that larger-than-life style of Hollywood's Golden Age. Its blatant emotionalism makes for an exciting listen. Remastered for this edition, the 38 year-old recording is still clear and crisp like the day it was first performed. Null used the original Omega album art as his front cover, but included the Varèse Sarabande cover (from their LP reissue) on the back of the booklet so you can have it both ways. **4**

LEE HOLDRIDGE is a required inclusion in any sound-track/classical label catalog, probably because his work is so consistently of high caliber that many, such as I, buy the discs on his name alone. While the small films he sometimes takes on don't attract major labels, smaller ones such as Citadel recognize the quality of his music. **The Giant of Thunder Mountain** (STC 77102, 20 tracks - 43:13) was an independent family adventure film co-written by its star Richard Kiel ("Jaws" of the Bond features). This symphonic score has a deeply romantic main theme and several exciting action cues. Though I have not seen the film, I feel I've experienced it through the composer's expressive score. **3 1/2**

Not tied into any film, but worth noting, is Citadel's compilation from two out-of-print classical albums. **Holdridge Conducts Holdridge** (CTD 88104, 12 tracks - 77:37) combines the concert works that first appeared on the original Varèse LP of that title with the Bay Cities CD *Lee Holdridge* (BCD 1025). A better title might have been "Holdridge Unbound!" since his concert works expose a side of him restricted by the nature of film scoring. These have more raw emotion, especially the three-part "Scenes of Summer" which evokes wonderful imagery of warm, carefree days. "Andante for Orchestra," which was used in the score for the TV movie *The Yellow Rose*, is so eloquent. It is the composer at his romantic best. **4**

Each time someone would ask, "Is *Ladyhawke* coming out on CD?" I would cringe and reply, "That crap? Never, I hope!" As a film score, it's terribly inappropriate—a dreadful '80s rock score backing a wonderful medieval fantasy. Imagine *The Name of the Rose* with

a Michael Kamen *Lethal Weapon*-style score! If ANDREW POWELL'S music was a miserable failure as an underscore, why is it so popular and in-demand? In all honesty, it's a damn good listen on its own. A 2,000 copy limited edition from Italy (Genoa GRCD-1014, 14 tracks - 39:18) has proved this to me. Similar in style to Jeff Wayne's *War of the Worlds* musical, and the work of the Alan Parsons Project (Parsons produced and engineered the score), it's a lively marriage of orchestra (the Philharmonia) and pop/rock, and a great listen in the car. I'm embarrassed to say it has quickly become one of my favorites. The disc is rumored to be a bootleg, but the sound quality is excellent—as good as any legit release—and was definitely not mastered off an LP. **3 1/2**

Reminiscent of Mark Knopfler's *Local Hero* is SIMON BOSWELL'S lovely Irish feel for **Second Best** (Milan 73138-35695-2, 15 tracks - 35:40). Alternating between an energetic main theme ("Second Best"), touching emotion ("Saying Everything") and deep fright ("Cold and Hungry"), the score covers a lot of ground to back up the story of a lonely middle-aged Irish man (William Hurt) and his struggles to adopt a young boy. It's a wonderful effort marred only by its breaking of "Lukas Kendall Soundtrack Album Rule #1: No dialogue on top of the music!" This occurs only on the darker pieces like "Sacred Duty" and "Cold and Hungry." Ah, for an A/B switch to get rid of it... **3 1/2**

Brad Fiedel failed with the technique on *True Lies*, but RICHARD BAND has the uncanny ability to succeed with unusual arrangements on acoustic and electronic instruments. For **The Resurrected** (Intrada MAF 7036D, 12 tracks - 45:23), he uses the orchestra sometimes as just effective coloration on top of the principal synth work. This gives the film a darker feel, though on several cues the acoustic instruments are the primary performers. There's a little lick of *Alien* in one track, no doubt a nod to director Dan O'Bannon, who co-created the beastly, and a bit of Chris Young's *Hellraiser* in the main title, which adds to the fun. **3**

The concept for **Wes Craven's New Nightmare** (Milan 73138-35690-2, 33 tracks - 58:05) has the cast of the first *Nightmare on Elm Street* now haunted by the evil embodied in the Freddy character. It's always risky business playing with movies-inside-movies, something critics either love or hate, but this crossing back and forth makes for good musical inspiration. J. PETER ROBINSON has taken full advantage of this opportunity and created a score that shifts from the darkness of Freddy's world into the light of "reality." Both synth and orchestra are used to relate the various musical colors, from Chase's rock theme to young Dylan's lullaby. Although broken up into individual tracks, the disc is actually set up as seven suites, moving the musical action along at a good clip. Robinson makes good use of choir, especially in "The Funeral," and Charles Bernstein's original *Nightmare* theme makes several appearances, too. **3 1/2**

RYUICHI SAKAMOTO is something of an international recording star, with big movies like *Little Buddha* and *The Last Emperor* to his credit. **Merry Christmas, Mr. Lawrence** (Milan 73138-35691-2, 19 tracks - 40:37) also featured the composer as an actor in the lead role of a Japanese prison camp commander during World War II, with rock star David Bowie one of the prisoners. This CD reissue is not as dynamic as the two scores mentioned above, but it's nowhere near as dark and foreboding as *The Handmaid's Tale*. Sakamoto performs all his compositions on synthesizers. **3**

I was expecting the music for **Killing Zoe** (Milan 73138-35696-2, 12 tracks - 45:39) to be as quirky and upbeat as the theme TOMANDANDY (Tom Hajdu and Andy Milburn, get it?) composed for the TV *Nation* series. After all, the film tells the story of an American safecracker in Paris who falls in love with a streetwalker who works at the bank he's planning to rob. The music is as far opposite of my expectations as possible, a highly-charged rock score that quickly goes so dark and bizarre that it crosses into Christopher Young land with its combination of weird sounds and voices. A word of advice, don't listen to this in the car on a dark and stormy night on I-91! It's creepy! **3**

Prometheus again digs into the JERRY GOLDSMITH vault to recover a score from one of his lesser-known movies. This time, however, they come up with a winner. **High Velocity** (PCD 134, 11 tracks - 33:55) is the composer back in his non-electronic days with lots of percussion. Though set in the Philippines, Gold-

smith's thematic approach is more Hispanic with a South American feel. The harpsichord, used heavily in 1960s European spy thrillers, adds another unexpected touch, typical of the composer's unique flair for "composing against type." Recorded in 1977, the album's sound and sequencing owes much to the masterful studio talents of son Joel, who produced the release. The analog tape hiss has been reduced to a bare minimum while retaining excellent depth of the orchestra. **3**

I have to credit Prometheus for taking risks with lesser-known composers. Though he may be one of Britain's most prolific writers, Allyn Ferguson is not a household name in the U.S. Thankfully, his music won't be lost to the ages as the label plans to release several volumes of his work. The premiere edition, **The Film Music of Allyn Ferguson Vol. 1** (PCD 130, 21 tracks - 61:58) contains scores from the made-for-TV costume epics *The Count of Monte Cristo* and *The Man in the Iron Mask*, both starring Richard Chamberlain and Louis Jourdan. Despite the fact that they were not made for the silver screen, Ferguson went for the same big, expressive sound that Korngold, Waxman and the like used in the '30s and '40s. There are some period string quartets for the obligatory ballroom scenes, too. Due to the age of the tapes, *Monte Cristo* has a few bits of distortion, but they're minor and don't interfere with all those buckles being swished. **3 1/2**

Tape hiss is a minor annoyance on **The Spectacular Film Music of Miklós Rózsa, Volume 3** (PCD 133, 16 tracks - 55:50) which contains the score to 1953's *Young Bess*. 41 years have not been kind to the masters; it's like playing a cassette, not a CD. However, the score transcends all that and presents Rózsa doing what he does best, the classic Hollywood historical epic. Romantic and majestic, it is that broad symphonic feel that seems so inappropriate in today's cinema, and yet is mourned like a lost child. **3 1/2**

With their similar covers, I expect a lot of people mixed up the score album for **The Mask** (Tri Star Music WK 66646, purple cover, 16 tracks - 35:49) with the song compilation (Chaos/Columbia OK 66207, black cover, 12 tracks - 41:32). This is one of those rare times when I can recommend both, especially since the song album is so appropriate for the film's style and the songs were actually used in the film—the modern interpretations of big band music blend well with the underscore. RANDY EDELMAN'S music is in his style of entwining orchestra and synth, which gives the film the light-hearted, comic approach vital to keep pace with Jim Carrey's manic performance. **3**

I'd like to compare the two *Speed* albums, but Arista claims they aren't distributing the score album, which is news to all the stores carrying it.

Varèse Sarabande crosses into Milan territory with **Eat Drink Man Woman** (VSD-5528, 18 tracks - 42:41). A Chinese family gets together every Sunday for dinner which is cooked by the father, a world famous chef losing his sense of taste. His three daughters, grown-up and living at home, are also at crossroads in their lives. Composer MADER mixes several styles, including mambo, to reflect how the Americanized children differ from their old world father, yet all four suffer. Wonderfully diverse, it succeeds as an album by its ever-changing style, which offers plenty of pleasant surprises. **3 1/2**

CLIFF EIDELMAN has carved a nice niche for himself with sweet, gentle, emotional scores like **A Simple Twist of Fate** (Varèse Sarabande VSD-5538, 12 tracks - 28:05). He has a knack for reaching down and underscoring a scene in a simple but direct manner. Regrettably short, this is nonetheless a fine album. **3 1/2**

Wagons East! (Varèse Sarabande VSD-5533, 20 tracks - 34:02) will be remembered more as John Candy's last film than as a funny movie. MICHAEL SMALL does the typical comedy western score (a la *City Slickers*) which crosses into cartoon territory with its Morricone goofs and such. **2 1/2**

MARK ISHAM does the Jerry Goldsmith/*Total Recall* bit with **Timecop** (Varèse Sarabande VSD-5532, 8 tracks - 30:05). This has lots of percussion with some jazz thrown in for Van Damme's love interest, but too many orchestral hits and not enough melody to make it listenable. It's interesting how all Van Damme scores sound similar, no matter who's doing them. **2 1/2**

ISHAM fares better on **The Browning Version** (Milan 73138-35680-2, 19 tracks - 37:25) with its light classical feel. A very relaxing listen with its mix of boys choir and orchestra. **3**

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INTERVIEW WITH THE MOM

Do you ever wonder what regular people (i.e. non-soundtrack collectors) think about film music? I mean, what they actually think about specific scores, beyond the vague concept that they don't care about any of it? Recently my mother and her beau Herb (Mom and Dad are divorced and Dad is remarried to... why am I telling you this?) were on a vacation in Montreal, and visited me at Amherst College on their way back to Martha's Vineyard. They saw a lot of movies, and since they don't do that often, I thought it would be fun to interview Mom about what she thought of various current scores. So, I did. (If David Letterman can send his mom to cover the 1994 Winter Olympics, I can interview my mom for my own magazine.) Sitting in on the interview were the aforementioned Herb and two of my roommates, Eli and Harris. Herb amused himself during the taping by constantly slapping a baseball into my baseball glove, which made transcribing this a lot of fun. Mom sends her love to Randy Newman. If my dad ever sees more than two movies a year, I'll interview him too—the last he saw was *Clear and Present Danger*, which he thought was a stupid misrepresentation of Latin American politics. Remember, folks, only in *Film Score Monthly*....

Lukas: Okay Mom, what movies did you see?

Mom: We saw all the movies. We saw *River Wild*.

Lukas: Let's go one by one. What did you think of the music in *The River Wild*?

Mom: I remember thinking I liked it. Good adventure music, it was a good movie. Meryl looked particularly healthy.

Lukas: Didn't you tell me it had music by "Jerry Goldsomeone"?

Mom: I don't remember. I recognized some of the names. I actually stay now for credits, I used to always run out.

Lukas: Did you like the *Cowboy Junkies* song?

Mom: Yeah, it was very good. The *Cowboy Junkies* also did a song in the *Oliver Stone* movie.

Lukas: *Natural Born Killers*? You must have liked that.

Mom: It was a really psychotic movie. Very scary, very good. Did you see it?

Lukas: I didn't.

Eli: It had three Leonard Cohen songs which is the only thing I can credit *Oliver Stone* for.

Mom: I know, I've never seen anything in my life that had a Leonard Cohen song. That was such... ecstasy.

Lukas: Who's Leonard Cohen?

Eli: I'll play "The Future," that's the song...

Harris: That's the guy who sounds like Tom Waits.

Eli: No he doesn't. Much sweeter. He's got a "golden voice."

Mom: You either love him, or most people hate him because they think he can't sing.

Lukas: So what's he have to do with the movie?

Eli: "I've seen the future and it's murder...." His song "The Future" is the closing credits song.

Mom: [pause] I'm not good at that part, Lukas. But I was very conscious of music in that movie... I always like *The Cowboy Junkies*.

Lukas: What did you think of *Quiz Show*?

Mom: *Quiz Show* was fun. Robert Redford is good. I think it accomplished what it was sup-

posed to do. It was really good. Easy to watch.

Lukas: Do you remember the music from that?

Mom: No. But I remember, I went to the quiz shows, my mother used to take me to the city and we'd watch the quiz shows.

Lukas: Get taped?

Mom: Oh, yeah. You stood outside and got tickets to whatever was taping, they did it live, they did all the ads live. They were fun. It was fun to watch people mixing things for real and taping them. And someone would come out and put on a sign and we'd have to laugh or applaud or something. Also I remember that music, that's exactly how it was.

Lukas: All the cheesy '50s music. Do you remember the beginning had a song, "Mack the Knife" or whatever?

Mom: Yeah, that was great.

Lukas: But you don't remember any of the other music, the sort of jazzy...

Mom: Just like a quiz show, real quiz show music. I can't remember. We saw so many movies, we saw ten movies in four days. *Natural Born Killers* frightened me—it was so good—I really don't want people to see it, it's scary...

Lukas: But you said you didn't understand *Ed Wood* at all.

Mom: I just, I kept looking at Herb to see if I was missing something. I don't understand, it just never happened.

Lukas: So you definitely don't like that music.

Mom: What music was it?

Lukas: It had a theremin! [Harris laughs; he shares my love of theremins] It had this thing, goes "weeeeeee," like old mad scientist music.

Mom: Oh, yeah, I appreciate all that. It just never really happened. Bill Murray was disappointing, he never really did anything.

Lukas: You didn't like Bela Lugosi?

Herb: He was great.

Mom: He did a great job, but it was like for two hours. He didn't do anything worth two hours.

Lukas: Then what did you see?

Mom: Then we saw... *Only You*. Very sappy, I enjoyed it.

Herb: Audrey Hepburn lookalike.

Mom: Yeah. And here's this girl from Pittsburgh wearing all designer clothes. Like a fashion show. Good music, though, because they did "Some Enchanted Evening" with Mary Martin and whatshisface.

Herb: Ezio Pinza, the guy in *South Pacific*.

Mom: Oh, God, that kills me. That was so good. [sings] "Some enchanted evening...." That was one of the best. They used an old clip of him really singing with her, it was great.

Lukas: That's the only music you remember?

Mom: No, wait, there was another song in that that was great. "Only You."

Lukas: So would you buy a record if it had those songs on it?

Mom: No, I'd buy the originals. I mean, I don't really buy soundtracks. [we laugh] I'd have you make me a copy.

Lukas: Okay, so what did you see after...

Herb: *Shawshank*.

Mom: Excellent movie. Did you see it?

Lukas: No. What music was in that? Wasn't there someone singing Mozart at some point?

Mom: Yeah... Herb, what was the music in that? It was really good.

Herb: *Shawshank*? I have absolutely no idea.

Mom: That was the one that had somebody whose name I recognized.

Lukas: Thomas Newman?

Mom: I don't know. I remember seeing the name around the house. That's a really good movie, great job. Real character story. Good prison music.

Lukas: What do you mean, "prison music"? What do you consider prison music?

Mom: You think of all those guys locked up in there—and then they had the opera, that's what happened!

Lukas: That's what I said!

Mom: They played the opera over the loud-speaker. Oh, that was wonderful. You see all these guys in the prison courtyard listening to this opera. It was pretty beautiful.

Lukas: What did you see on TV at the hotel?

Mom: Wait, we saw more. We saw *The Scout* with Davis [my little brother -LK].

Lukas: Ha! I pity you.

Mom: That was okay.

Lukas: No music in that?

Mom: I don't remember. I doubt it. We saw *The Client*. That was good... entertaining. Is that it?

Lukas: You said you saw *Wolf*.

Herb: We saw that on TV.

Mom: That was weird because it was like, it ends when you think "now the story will start." So the best music was in the *Oliver Stone* movie. I read in this Montreal newspaper that a big part of his focus was to get the right soundtrack. You wouldn't believe how long the credits are for it.

Herb: The music in *Natural Born* was pretty good. We stayed and watched the credits for it.

Mom: I actually would probably want... can you get me that soundtrack? [lots of unintelligible chatter between everyone about what bands were on it] Well, I want to know why other people liked *Ed Wood* because I can't figure it out.

Lukas: Because it was funny! You have to love those old shitty movies.

Mom: I love old shitty movies! But it never got funny. We tried. There were several people who laughed.

Lukas: He's so dedicated, and so oblivious to the fact that he's terrible.

Mom: Right. So you make a whole movie on it?

Herb: A mediocre movie about a mediocre director.

Eli: My mom's point, she loved it, and she said, "No matter how much Bill Murray is on the screen, it's never enough for me."

Mom: I was really frustrated by that. I really love Bill Murray, and just felt like, "C'mon Bill! Do it!" He never really got going...

Herb: I think Bela Lugosi was phenomenal. He was excellent. But he carried the whole movie.

Mom: But do you think Bela Lugosi was really a heroin addict? He must have been, they can't just make that up...

Lukas: Yeah. Morphine. With a demerol chaser.

Mom: I have to say the octopus thing was pretty funny. To have him fighting this big balloon thing and waving his arms, that was good. But by then we were desperate for something.

THE MUSIC OF HEIMAT by ALAN ANDRES

Film music and the New German cinema brings to mind the composers and musicians linked with the work of Rainer Werner Fassbinder (Peer Raben), Werner Herzog (Popul Vuh) and Wim Wenders (Jurgen Knieper). In the late 1970s it seemed that every other foreign film that opened in the United States was by one of these three directors. However by 1984 the shining light of the New German cinema had dimmed: Fassbinder was dead of an overdose, Wenders was recovering from his disastrous Hollywood sojourn and Herzog had disappeared into the wilderness not to reappear with a major film. The real surprise of that year came from one of the lesser known names of the New German cinema, who rose to prominence with an audacious 16 hour epic: *Heimat*, the chronicle of 60 years in the life of a small rural German village. ("Heimat" is roughly translated as "homeland"; however, it is one of those words imbued with an emotional resonance that escapes word-for-word translation.) The director and co-writer was Edgar Reitz, one of the original cinema revolutionaries who signed the Oberhausen Manifesto in 1962 which sparked Germany's filmmaking renaissance. The film's composer was Nikos Mamangakis, a musician much better known for his avant-garde concert work than his work in the cinema.

In late 1992 Reitz and Mamangakis premiered their newest work, *Die Zweite Heimat: Chronicle of a Generation*, in which one character from the earlier film, Herman Simon, leaves his small German village to become a composer in 1960s Munich. In the course of the film Herman befriends other composers, poets, filmmakers, performers, publishers and political radicals. No less epic than the first film, *Die Zweite Heimat* runs just short of 26 hours, making the two pictures the longest dramatic theatrical films ever produced. *Die Zweite Heimat* may also be the first film in which musical talent and acting ability were equally important when choosing the cast; all of the actors perform the music heard in the film and many play their own compositions during the concert hall scenes.

Due to the film's length and esoteric subject, screenings of *Die Zweite Heimat* are hard to locate in America; however, as someone who sat through the entire film last February (and having seen the original *Heimat* twice) I believe both greatly reward the time spent watching them. Made for theatrical viewing, the original *Heimat* was broadcast on both Bravo and PBS in the mid-'80s. No plans exist for airing the second film in the United States. (In Britain BBC 2 broadcast *Die Zweite Heimat* last year.)

Nikos Mamangakis is a name unfamiliar to film music collectors as most of his scores have been confined to films directed by Reitz: *Das Goldene Ding* (The Golden Thing, 1971); *Sunde Null* (Zero Hour, 1976); *Der Schneider von Ulm* (The Tailor from Ulm, 1978) and the two *Heimat* films. He also scored a six hour film adaptation of Thomas Mann's *Felix Krull* directed by B. Sinkel. He was born in Rethymnon, Crete and after schooling in Athens came to Munich to study composition with Carl Orff and Harald Genzmer. Like the competitive group of composers depicted in *Die Zweite Heimat*, Mamangakis was part of the young musical avant-garde of the 1960s, writing pieces utilizing quasi-mathematical formulae, aleatoric devices or scored for early electronic instruments or tape. During the early 1980s he wrote two full-scale operas: *Odysee* based on a text by Nikos Kazantzakis and *Erotokritos*, a drama of medieval Crete.

Should this make you think his film scores are cold, austere and bloodless you would be wrong. A new 4CD set from the small German Bella Musica label (BM003018) presents much of the best music from the two *Heimat* films: three CDs are devoted to *Die Zweite Heimat* (running times 64:15, 56:12, 68:08) and the last CD is solely given to music from the original *Heimat* (49:47). In addition, a single CD of new arrangements and performances inspired by *Die Zweite Heimat* has just been released on the Milan label (887881, running time 72:51).

The haunting wordless vocal title music for *Heimat*, which in two minutes captures the melancholy and sorrow of remembered personal history, is an unforgettable signature piece. Mamangakis uses this same composition in varied orchestrations throughout the chapter openings and closings of *Die Zweite Heimat*, and three different versions are included in the new Bella Musica recording along with the original 1984 composition.

The *Heimat* CD consists of 12 musical portraits; leitmotifs associated with the major characters who live in the fictional town of Schabbach. Deceptively subtle, many exhibit gentle folk-like phrases, yet their economy in no way diminishes their emotional power. Woodwinds and strings or a solo guitar are the favored instrumentation, the latter associated with the character of Herman Simon in both films. Herman's triumphal choral composition which is performed in a huge underground cavern closes both the 16 hour film and the CD.

The three Bella Musica discs devoted to *Die Zweite Heimat* are an odd mix: original film music by Mamangakis; concert compositions by Mamangakis and others performed in the film; performances of works by Beethoven, Ravel, Schoenberg, Flotow, Chopin, Gershwin, etc. heard in the film; and dialogue (in German, naturally). The result is a bit fragmentary and many of the cuts are very short. The pieces are presented in the



Top: Salome Kammer and Armin Fuchs, performing "Pizz a gogo" in a scene from *Die Zweite Heimat*. **Less Top:** Henry Arnold as Herman Simon (left) with composer Nikos Mamangakis, who plays a small part as a music professor also in *Die Zweite Heimat*.

chronological order of the film, making for very uneven listening. Still there are some wonderful pieces by Mamangakis: Herman's Poulenc-like high school graduation cantata; the plaintive strings and alto cry as Clarissa is rushed to the hospital; the Nietzsche text ("Die Krahen Schreien") that introduces the character of Alex; the filmmakers' imperial waltz; an organ toccata first heard in *Heimat*, a grotesque percussive interlude, among many others. Oddly missing are some of the highlights of the film: the cello concerto written by Herman for Clarissa; the eerie somber motif associated by Reinhard's trip to Venice; the Foxhole requiem; and the improvisational percussion jam session in the university cafeteria.

Instead we are given many odds and ends including a number of works by or featuring the leading actors. Some of these are quite pleasant, particularly a lullaby by Salome Kammer (who plays Clarissa the cellist), a percussion prelude by Daniel Smith (who plays the multi-talented Chilean Juan); and Peter Fischer's setting of Kurt Tucholsky's "Zwei fremde Augen" sung by Salome Kammer. However, I would have sacrificed some of the minor performances, incidental songs and dialogue for the startling omissions.

Three hours of CD playing time only accounts for less than a sixth of the 20 hours of music heard in the film and of necessity much had to be sacrificed. It seems this project was done more as a commemorative memento rather than as a record of the film's score. Credit for the conception of the entire 4CD set is given to actress Salome Kammer, which may explain the unusually large number of pieces by the leading actors. Yet, after waiting nearly ten years for *Heimat* to be released on CD, the appearance of three CDs from *Die Zweite Heimat* seems a blessing regardless of the omissions.

An even more unexpected surprise is the recent Milan CD containing rearranged, corrected and re-executed music from *Die Zweite Heimat*, conducted by the composer. Here are variations on much of the music heard on the Bella Musica CDs, but this time arranged for synthesizer and instrumental and vocal soloists. As with the Bella Musica discs most of the selections are brief; however, a number of pieces on the Milan album appear here for the first time. As this CD contains only compositions by Mamangakis it serves as a fine introduction to his work; yet, unfortunately, the performances seem to lack the immediacy of the original recording.

Heimat and *Die Zweite Heimat* are available from: Bella Musica Tonträger GmbH, Rheinstrasse 26, D - 77815 Buhl, Baden. Price is DM 55.00 plus shipping. In the United States this set is distributed by Sound Solutions, 39 Veronica Ave, PO Box 6150, Somerset NJ 08875-6150.

THE MUSIC OF STAR TREK

AN EXHAUSTIVE LOOK AT THE SOUNDTRACKS FROM THE ORIGINAL SHOW TO THE FEATURE FILMS TO THE NEW SHOWS; LET NO AREA GO UNTOUCHED, NO PIECE OF TRIVIA OVERLOOKED, NO FORM OF PARALLEL STRUCTURE UNEXPLORED. WHEN THIS ARTICLE IS FINISHED, IT WILL BE THE 23RD CENTURY.
by JEFF BOND

Love it or hate it, it's hard to ignore the impact 28 years of *Star Trek* has had on American media: Klingons, warp speed and the starship Enterprise are now standard cultural references, often used in network news stories, magazine articles and political campaigns as popular metaphors. In addition to practically inventing a second language (two if you count Klingon), the franchise has created an enormous legacy in music: its various themes are instantly recognizable (my best friend's daughter was able to identify *Trek* music off a CD at the age of five) and many soundtrack mavens, myself included, were first seduced by those hummable melodies and striking "zap" chords sounded by innumerable rerun-viewings during our formative childhood years. A later generation was introduced to the majestic film scores of Jerry Goldsmith, James Horner, Leonard Rosenman and Cliff Eidelman, and then the *Next Generation* work of Dennis McCarthy, Ron Jones, Jay Chattaway and others. With hundreds of hours of episodes and music produced, the franchise has made an undeniable impact in volume alone, and much of the music stands well on its own as vibrant, distinctive scoring.

If it seems there's a glut of *Star Trek* music out there, consider that until 1985, almost 20 years after the show's debut, not a single recording of a *Star Trek* television score had been released. Fans had to settle for bits and pieces—cheesy arrangements of the main title theme by everyone from Maynard Ferguson to Deodato; a suite of "The Cage" arranged by Alexander Courage for a Cincinnati Pops album; and the title track on the peculiar *Inside Star Trek* album produced by Allan Asherman. The best tidbit, and a hint of things to come, was an arrangement of "Vina's Dance" from "The Cage" on one of Neil Norman's *SF Greatest Hits* albums in 1983.

The release of score albums from the original series, and now from *The Next Generation*, has been a source of delight (and incredulity) to fans. It began in 1985 with GNP/Crescendo's release of Alexander Courage's scores to "The Cage" and "Where No Man Has Gone Before." Crescendo started the ball rolling and that same year saw the first records in series from Label X and Varese Sarabande of two volumes apiece. Nine years later 17 CDs of film and television music are available, to say nothing of compilations (like Paramount's *Astral Symphony*) and numerous arrangements of the themes on albums from the Cincinnati Pops to 101 Strings. Other TV series have had albums released of their music, but most have been pop-oriented themes or songs that could sell themselves with radio airplay. The very idea of "TV scores" before the release of the *Star Trek* albums was an oxymoron to the uninitiated. Yet along with other '60s series like *The Twilight Zone*, *The Outer Limits* and *Lost in Space*, *Star Trek* created a standard in television scoring that has never been matched since.

The original *Star Trek* series was scored using the convention of the time—certain episodes at the beginning of each season were provided with original scores, and the remaining episodes were "tracked" with this existing music. This was done to save money on recording costs while fulfilling musicians' union agreements that at least a third of the episodes have newly recorded music. Still more episodes were scored with a combination of tracked and original music,

resulting in peculiar end credits which awarded "Music by" cards to whichever composer wrote the majority of the tracked cues used that episode. Tracking—which was done away with in American TV in the early 1980s—created a distinctive and unforgettable character for the show that has wormed its way into viewers' psyches, much as the characters and visuals have; yet the show's music was one of the last elements to be merchandised by Paramount.

Crescendo's release of "The Cage" and "Where No Man Has Gone Before" (*Star Trek Volume 1*, GNPD 8006, 35 tracks - 43:23) on one album in 1985 broke the logjam of unreleased music, beginning appropriately with scores for the series' two pilot episodes by Alexander Courage (who also wrote the theme music, scores for first season's "The Man Trap" and "The Naked Time," and scores for third year's "The Enterprise Incident" and "Plato's Stepchildren"). The album shortchanges "Where No Man..." which, while less experimental than "The Cage," is arguably more enjoyable and representative of the series' overall style. "The Cage" music ranges from clumsily bombastic in its action sequences to depressingly restrained and moody elsewhere. There are highlights, like the aforementioned, Arabian "Vina's Dance" and the eerie, wailing theme underlying most of Captain Pike's hallucinations. Courage's scoring for woodwinds and guitar of a bucolic "picnic" scene between Pike and Vina is very much in the character of the quieter moments of Jerry Goldsmith's *Stagecoach* score, which Courage orchestrated.

"Where No Man Has Gone Before," with its crystalline *Enterprise* flyby cues and throbbing menace is more recognizably *Trek*, and a fascinating bonus is Courage's alternate main title theme, a march based on a four note fanfare (heard at the close of several first season episodes) that is radically different from the bongo-driven siren song viewers have become used to. (This and the "Additional [End] Credits" were used in an unaired version of the episode, one actually used to sell the series and slightly different from the aired version.) Since three-quarters of the album's running time is taken up by "The Cage," "Where No Man Has Gone Before" has several memorable bits missing, notably the music for Kirk's final showdown with silver-eyed Gary Mitchell. In terms of sound, this first *Star Trek* album was the most primitive, with a shrill and pinched quality that made some of the more strident passages all but unlistenable. Given the archival value of the recordings, however, sound quality was not the important consideration here, and the album remains a must for collectors.

Hard on the heels of the Crescendo album came Label X's first *Star Trek* LP, *Star Trek Volume 1* (LXCD 703, 2 tracks - 42:52). Producer John Lasher took a completely different approach from GNP's Neil Norman, hiring the National Symphony Orchestra and conductor Tony Bremner to record suites from two third season episodes: Gerald Fried's "The Paradise Syndrome" and George Duning's "Is There in Truth No Beauty?" The concept was daring, treating the TV scores as modern classical compositions and attempting to fuse the many disconnected and brief cues into sustained works.



The choices were surprising, pleasantly so in the case of "Paradise Syndrome," which contains some of Fried's most lyrical and atypical writing. (Fried also scored first season's "Shore Leave" and second season's "Catspaw," "Amok Time" and "Friday's Child.") The third season was not *Star Trek*'s best, musically or otherwise; still, there were high points like Fred Steiner's "Elaan of Troyius" and Jerry Fielding's quirky "Spectre of the Gun." Fried's "Paradise" score, based on Tahitian and Native American motives and rhythms, begins with a lovely flute solo and features a beautiful, lyrical melody for woodwinds to underscore the relationship between Kirk and the native Miramance. The composer used a similar approach to more spectacular effect in the TV miniseries *Mystic Warrior*, available on a limited edition CD from Screen Archives. Bremner's suite captures Fried's haunting opening well, as well as the busy string accompaniment to Kirk's resuscitation of a drowned child, and the primitive liturgy of the natives' ceremonial march. But by concentrating on the score's showier aspects, Bremner and company skim the connecting tissue: the transitions and Fried's delicate underscoring of Kirk's interior monologues, all of which add variety to music that becomes monotonous without them.

The arrangements and Bremner's conducting are hit and miss; the suite approach and the broader orchestral canvas frequently defeat the purpose of duplicating the TV score's original sound, and this is no minor point. Even casual viewers of the show have probably subconsciously memorized this music by now, after dozens of viewings, and the slightest misstep in timing, accent or orchestration leaps out jarringly.

George Duning's "Is There in Truth No Beauty?" suite begins with a fragment of material from Fried's "Amok Time" score. Duning's style was lushly romantic, most often voiced in smooth, high-pitched strings. (He also scored second season's "Metamorphosis" and "Return to Tomorrow" and third year's "The Empath" and "And the Children Shall Lead.") His music may suggest soap opera when juxtaposed with the darker, more aggressive cues written by other *Star Trek* composers, but he contributed some of the series' most beautiful themes, and his haunting love theme here for Kirk and Miranda can claim its place among them. The suite for this episode is strongest during its first half, when Duning offers a variety of themes and orchestral approaches; later on, Bremner's conducting and Duning's own arrangements sacrifice agility for sheer volume, and some of the complex writing gets swallowed in the process. Duning's greatest achievement for *Star Trek* was his beautiful "Metamorphosis," still unreleased. The first Label X album was fully digital, a recording style that left no room for error on the part of the orchestra and engineers behind the album's sound. In this case, the recording at times points up the imprecision of Bremner's conducting and the inconsistency of the arrangements, which vary from overly lush to thin and fragile.

Next issue: More old show CDs...

COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

PROMO!

The most unspeakable phrase in soundtrack collecting that strikes fear into the hearts of film music fans is: *For Promotional Use Only—Not for Commercial Sale*. Ooooo... I almost cannot utter the words myself.

Promotional recordings date to the dawn of commercially recorded sound. Traditionally, "promos" were 78s, 45s and LPs sent to radio stations to promote the recording or artists. The practice continues to this day and many CDs are constantly supplied to radio stations.

How do promos relate to soundtrack collecting? Basically there are three types of them: The aforementioned LPs and CDs sent to radio stations; recordings pressed specifically for promotion of the score and distributed to voting members of the Academy prior to the Oscars (a campaign recording, if you will); and recordings pressed for the composer's own promotional use (also called "demo discs"). A fourth category could conceivably be added to include "in-house" pressings of demonstration records. This primarily applies to the Golden Age of movies when the old studio system was in full force.

It would be next to impossible to compile a list of soundtrack promotional recordings. First, their availability was extremely limited and pressing numbers were low. Secondly, rumors run amok in collecting circles and it is difficult to verify the existence of some discs. However, a few promotional radio recordings deserve mention.

One of the most famous LP promos was sent to radio stations around the time of the release of the Rock Hudson/Doris Day film *Pillow Talk*. The LP does exist and is reported to be packaged in a cardboard jacket in the shape of a pillow. Contents include songs sung by Doris Day.

Two of the rarest promotional records are the rock and roll albums from *Jamboree!* (1957) and *Go, Johnny, Go!* (1959). I'll leave the description of these items to seasoned rock collectors like Mike Murray who has recently become the resident expert on *Jamboree!* (see FSM #49). Both are frequently listed among the top 10 to 20 rarest soundtrack albums. They contain performances by early rock and roll artists.

Additional radio promos include Morricone's *The Red Tent*, sent to stations with an entirely red cover; *The Vikings* initial promo, sent with a white cover, no photos or artwork outside of the title in red letters; both a stereo and mono issue of Goodwin's *Those Magnificent Men in Their Flying Machines* without the annoying dialogue between tracks; and a mono promo LP of *The Greatest Story Ever Told* with additional unreleased music different from the commercial release. This recording is rumored to exist but I have never been able to confirm a copy. (If you have one and are interesting in providing information on track titles please forward it; confidentiality will always be maintained.) Osborne lists this record number as UAX 5120.

A soundtrack pressed for Academy members is the avant-garde John Williams score to *Images* (1972). This rare record has a black and white cover with the film's logo in its original form. The LP was later bootlegged and photos were added. Malcolm Arnold's score to *David Copperfield* (1970) probably also falls into this category, at least in its original form without artwork. Recently, a dealer in the Great Plains states offered an intriguing item for auction in *Goldmine*.

This was an in-house, 3LP set of Waxman's *Story of Ruth*. The same ad also had unreleased North and Hermann scores. (The existence of the above cannot be confirmed but there was no reason to doubt the legitimacy of the ad.)

One of the most sought-after promotional items is the rumored LP to *American Road*, a 1950s Ford Motor Company promotional film. This crosses over into the subject of industrial films, the feature of an upcoming column. Alex North was the composer.

Recently, the practice of pressing CDs for the composer's promotional use (demonstration) has become commonplace and has sent collectors scrambling. These first became an issue around early 1993; obtaining them is very difficult, as is discussing collectors' behavior in such efforts. Composers and their respective agencies have been bombarded by requests begging for copies. The CDs have become contraband with skyrocketing values, since their rarity is high from the beginning. What usually happens is that a few collectors in Los Angeles obtain discs, either from the source or from second-hand record stores where various industry people disposed of the unwanted demos, and sell them to other collectors. The discs then trickle through the secondary market, prices soaring. (The irony is that to the composers and industry personnel, these are throwaway items.) Sometimes the specialty shops get a hold of a few dozen copies and sell them at whatever price they feel like. In any case, if you're interested in obtaining these CDs—many of them are so-so with barebones packaging—there's nothing you can do but place want ads in places like *Film Score Monthly*.

Here is an up-to-date list of promo CDs of film music which have been pressed since early 1993:

Captain Ron (Nicholas Pike); the 1992 score to a Martin Short/Kurt Russell family film.

Music by Richard Bellis; has TV projects *It!, To Grandmother's House We Go, Doublecross*.

Hocus Pocus (John Debeney); one of the best promo discs, 43 minutes. Also pressed as a cassette, with the movie poster on the cover.

The Film Music of Joe Harnell; has *Bionic Woman, Incredible Hulk, V*, others; 2CD set by Five Jays Records, FJCD 001/002, who must use the same typesetter as the Belgian Prometheus label. Produced by Silva Screen's Ford Thaxton.

Kraft-Benjamin Agency Sampler; contains cues by composer clients, including Poledouris and Goldsmith; no unreleased music, but extensive booklet with bios and photos.

SPFM Tribute to Jerry Goldsmith; has *The Flim-Flam Man, Take a Hard Ride, Magic, Baby*; limited pressing of 500 given to attendees of SPFM 1993 Jerry Goldsmith tribute dinner, as well as some collectors donating \$75 soon afterwards. High quality content and sound make this one of the priciest non-commercial CDs.

Cinema Septet (Christopher Young, Intrada VJF 5001D); stellar 2CD compilation of seven unreleased scores including *American Harvest, Invaders from Mars*. Included as part of Intrada's catalog and still available from them; really meant as a promo item, however.

Tailspin (Christopher Stone); 40 min. disc for animated cartoon, pressed 1994.

David and Eric Wurst: Music for Film; contains *The Fantastic Four*, 20 min. from unreleased 1993 film, cues from *Human Target* (TV) and others; represents one of the only items made which relates to the unreleased *Fantastic Four* film—*Entertainment Weekly* reported the Wursts were never reimbursed for their score.

Robert Folk Selected Suites; has *Tremors*,

NeverEnding Story II, Police Academy, others; 2CD set produced by Intrada for the composer. They were selling it for some \$40 late last year.

Michael J. Lewis 1969-1994; excellent anthology including *Julius Caesar, Sphinx, Ffolkes!*, many others. The composer plans an official release in the future; these are well-done re-recordings.

Music for Films: Randy Miller (Dream Rider, And You Thought Your Parents Were Weird, others); recent promo for talented young composer. Currently available from Screen Archives. Produced by Fox's Nick Redman.

Baby's Day Out (Bruce Broughton); most recent promo CD, to 1994 John Hughes film, approx. 40 min. Pressed as "favor" to Broughton by Fox Records, though we have to wonder if the existence of discs like these is a favor to anyone. CD contained in cardboard slipcase only.

Laurence Rosenthal promo; 2CD set by veteran composer, still unreleased of this writing. Produced by Intrada, to be available from them.

The Fred Karlin Collection, Vol. 1; has TV projects *Autobiography of Miss Jane Pittman, Vampire, Inside the Third Reich*; still unreleased of this writing. Produced by Reel Music in Florida, to be available from the specialty shops.

Others may certainly exist (write with info if you know of any) but the above are confirmed. With the new "CD-write" machines now more affordable than ever, many composers and agencies press individual CDs of various scores. However, these are one-of-a-kind items and should not be confused with the above mass-produced CDs.

Finally, many promotional CDs may contain only the main theme music to a particular soundtrack. Recently, I have come across promotional CD singles to Williams' *Jurassic Park* (black and white logo, theme only, no additional music) and *Schindler's List* (same cover, theme only), both on MCA. Barry's *Dances with Wolves* was also reportedly released as a promo, with an extended theme in a similar format. Most recently, Arista released a radio station promo to *The Shadow* featuring the Taylor Dayne song—relax, no unreleased Goldsmith tracks.

All soundtrack CDs probably have a percentage of their pressings labeled as "promotional" but these rarely vary in content with the commercial release. Packaging, particular booklets and inserts may, however, vary. Be on the lookout!

The Hunt: Chris Reese of Harbor City, CA recently found CDs of Goldsmith's *Suites and Themes* (the Masters Film Music disc, not the SPFM one), *Dragonslayer, Lionheart Vol. 1* and *2* at a used CD store, each for under \$10. Yours truly has found two copies of *The Witches of Eastwick* in used stores within the past three months. *Witches* has almost instantly rocketed to the top of want lists. May this give hope to those who are weary in their pursuit and search through the used CD bins!

Mail Bag: Several readers wrote in to point out our one missed Cinerama film. Despite consultation with other collectors and film fans, we all missed 1966's *Khartoum*, a Charlton Heston epic with a superb score by Frank Cordell. *Windjammer* (1958) was released in "Cinemiracle" which makes it for all practical purposes a Cinerama film; ditto for 1965's *Greatest Story Ever Told*.

James MacMillan of Inverness-Shire, Scotland writes that *Battle of the Bulge* composer Benjamin Frankel was not, in fact, German! He forwarded an excellent article entitled "Frankel on Frankel" which reveals the composer was born in London, England of Polish immigrant parents.

Dr. Robert L. Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526.

BOOK REVIEW

by JON BURLINGAME



TELEVISION THEME RECORDINGS: AN ILLUSTRATED DISCOGRAPHY, 1951-1994

BY STEVE GELFAND
Popular Culture Ink., PO
Box 1839, Ann Arbor
MI 48106 (1-800-678-
8828); 352 pp, \$75.

Author Gelfand, who has been collecting records of TV music for many years, has updated his 1985 book (*Television Theme Recordings: A Discography*) in this new hardcover that is being marketed primarily to libraries. The earlier, self-published softcover was an indispensable guidebook for collectors searching out obscure TV themes on record. Whether soundtrack aficionados will want to shell out big bucks for this new edition will depend entirely upon their dedication to the television subgenre.

Gelfand has attempted to list every domestic recording (and many foreign ones) of every American TV series theme ever released. It's a monumental effort, and the thoroughness with which

he has scoured the earth to find forgotten 45s, rare LPs and even 78s is admirable. As a practical matter, though, do we really need to know the artist and record number for 126 different versions—most of them appalling—of the *Peter Gunn* theme?

Two-thirds of the book is one grand alphabetical list of more than 1,000 TV series, the theme composer(s) and artists. It is, for the most part, error-free and is certainly the most comprehensive directory in its (very specific) field.

The chief problem with this new volume is Gelfand's bizarre rule structure that is sure to infuriate knowledgeable readers. He arbitrarily rules out "incidental music" (such as Quentin's theme from *Dark Shadows*, a big hit in 1969, because it's not the actual theme). Quirks in this complex TV-theme universal result in the inclusion of such miniseries as *North and South*, *Masada*, *The Thorn Birds*, *Peter the Great*, *The Winds of War* and *Rich Man, Poor Man*, while omitting Goldsmith's *QBVII*.

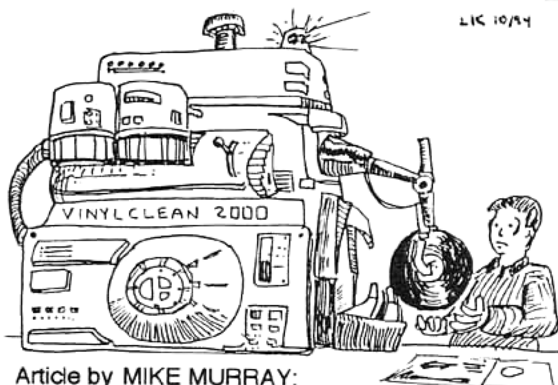
Posing an additional problem is his alphabetization of artist names under each series title. Mike Post's own definitive *Hill Street Blues* record is thus buried as the 13th of 24 versions listed. There are even multiple listings of the same record in cases where theme music is interpolat-

ed into different tracks.

Most annoying is Gelfand's tendency to list the "lyric" writers for themes where no words were ever intended, and in many cases have never been heard (e.g., the idiotic lyrics by those famous writers Fred Milano and Angelo D'Aleo for Schiffrin's *Mission: Impossible* theme), which misleads the casual reader into believing that an instrumental theme was really a song. [Producers would often write lyrics, even if never to be used, to cash in on royalties. Sometimes they even insisted on co-composing credit, despite not writing a note, for this same reason. -LK]

These violations of common sense mean that any serious TV music collector will still need Steve Harris' 1988 *Film, Television and Stage Music on Phonograph Records: A Discography*, which lists fewer versions but covers the entire television field without being hampered by strange and arbitrary guidelines.

On the plus side, Gelfand includes more than 300 photographs, many of rare album covers; several outstanding appendices that range from *Billboard* chart histories to Grammy-winning TV themes; composer, popular-artists and song-title indices; an essay on TV theme trends over the years; and reprints of two fascinating *Newsweek* articles on the subject from 1958 and 1976. •



Article by MIKE MURRAY:

BETTER HOUSEKEEPING TIPS: RECORDMAN CLEANS VINYL

I stopped by to see Recordman the other evening after work, and found him in his vinyl vault surrounded by many plastic containers, obviously filled with magic potions. Strewed at his feet were hundreds of puffy little white balls. He was staring intently at an LP, shifting it back and forth in the light. "What are you doing, RM?" I asked.

"Well," he chuckled, "my little Tribble friends and I are about to conquer VinylSpace."

"No, seriously—what is this?" I countered.

"I'm cleaning vinyl records, dummy!" said he. "Protecting the investment and improving the sound. Don't tell me you've never bothered to do that? They can get dirty over the years, and you won't believe how that affects the sound. Not only do I clean the used soundtrack LPs I find on *The Quest*, but I clean each one before playing it as well. It's hard to believe the dirt and grease buildup that can accumulate on a recording over the years if it is not properly cared for. Much of the surface noise that is heard on LPs is simply built-up dirt. The static charge which can build up on the record attracts dust like a magnet. Cleaning obviously won't remove scratches on a record that has been abused, but the sound difference can be truly amazing."

"How do you accomplish this Herculean task?" I gasped, looking at the hundreds of albums he had on the table awaiting aural transformation.

"Well, I'm a bit old-fashioned, so I still do things

by hand. It takes a lot of time, but I can go through a couple hundred of them while watching a ballgame on TV. It's a mindless task, but the aural benefits are worth it. I've tried many different ways over the years, as have my buddies, but let me tell you about my current method. I use the little cotton balls you can get in any drugstore—make sure they're real cotton! Can you believe they make synthetic cotton balls now? They just don't absorb and dry as well as the real ones. For years, I used only straight isopropyl alcohol as my cleaning fluid, but remember, *do not use alcohol or alcohol-based products on old 78 rpm recordings!* Simply dip the cotton ball in the alcohol and rub in a circular motion around the vinyl on both sides. On a really dirty record, you may have to repeat this process using several cotton balls. You have to be careful not to rub on the label itself, since some, but not all, of the older labels are not color-fast.

"Once you have thoroughly cleaned both sides of the record, take a clean, dry cotton ball and rub lightly; the record will dry quickly. I am currently experimenting with a new home-brewed concoction which is a mixture of water, isopropyl alcohol, liquid dishwashing fluid and liquid glass cleaner—it's produced nice results and leaves no visible residue. Some of my friends use wadded-up toilet paper in this process, but, as it is wood-based, I think it is too abrasive. Once the recording is cleaned for the first time, you should place it into a new inner sleeve, poly or paper, to avoid contamination from the previous dirt residue. Many collectors swear by the (quite expensive) rice-paper inner sleeves currently available.

"This is a time-consuming process, but it is extremely worthwhile since it may greatly improve the sound quality of an older LP and definitely enhances the appearance of the vinyl, eliminating all smears, fingerprints and whatever dirt has managed to become encapsulated onto it.

"As I said before, I still do things the old-fashioned way, mainly because I'm so cheap, but there are excellent record and CD cleaning products on the market which can speed up the process and save wear-and-tear on your fingers and elbows. Two companies were kind enough to let me test their vinyl cleaning machines: Record-

Rama Sound Archives, 4981 McKnight Road, Pittsburgh PA 15237-0595; and Nitty Gritty Record Care Products, Inc., 4650 Arrow Highway, F-4, Montclair CA 91763."

Record-Rama's product is called the Spin-Clean Record Washer System and is priced at \$50. It features a plastic trough, approximately 14" x 7" x 4". Two vertical, tightly-spaced brushes are inserted in the center, and moveable plastic guide rollers are inserted in predetermined slots, depending on the size of the record to be cleaned: 12", 10" or 7". A 4 oz bottle of washer-fluid is supplied and is mixed in small amounts with tap-water to fill the trough. The record is inserted vertically, between the brushes, into the trough and spun manually through the solution several times, depending on how dirty it is. Both sides of the record are cleaned at the same time. The machine is designed so that the record label is not touched by the fluid, although I noticed no label discoloration even if the label became wet.

The record is then removed and dried, either with the cheesecloth or paper towels included in the package. The dirt and grime remains in the fluid in the trough; however, I always rinsed the record in clean water before the drying process. Average cleaning time for each LP was three minutes. The results were excellent and, having played a record both before and after the process, a playing through headphones revealed a much brighter and cleaner sound. However, on recordings which were heavily soiled, some manual cleaning was necessary as well.

No cleaning method will remove scratches, though; in several instances, light scuffs were improved, and what I thought were scratches were simply dirt or grease. My only negative comments are that the guide-rollers have a tendency to pop off-track in the manual spinning process, and the "washer fluid" supplied is expensive to replace. The latter costs \$5 for 4 oz, \$15 for 16 oz or \$25 for 32 oz. I was able to clean approximately 110 LPs with the 4 oz bottle supplied. If you order the Spin-Clean system, I suggest you order extra fluid and an extra set of washer brushes at the same time. After repeated use, the brushes have a tendency to either wear or slightly bow, which result in uneven cleaning.

In all, the Spin-Clean performed well, and is an excellent value. Record-Rama Sound Archives

also has perhaps the largest collection of vinyl and CDs in the world, which can be accessed through a computer database. Many recordings are for sale, as well as a complete line of record and CD supplies. Any serious collector of vinyl or CDs should contact them for their catalog at the above address, or by calling 412-367-7330.

The Nitty Gritty record cleaning system, meanwhile, should be at the top of any serious vinyl collector's wish list. These machines are not inexpensive, however, so be prepared for sticker shock. On the plus side, Nitty Gritty offers five separate machines, ranging from manual only (Model 1.0 at \$239) to fully automatic (Model Mini-Pro 1 at \$689). All are visually pleasing, and are available with beautiful solid oak cabinets at an average \$60 additional. I was able to test their Model 1.5 FI, a semi-automatic machine priced at \$469, and it was a joy to operate.

The Nitty-Gritty machines are also a "wet" cleaning system. Their special fluid, "Purifier 2" (use "Purifier 1," a non-alcoholic fluid for 78 rpm records), is poured undiluted into a built-in reservoir. Pushing a manual pump-prime button several times saturates two horizontal brushes which will cover the record from its outer to label edge. The LP (or 45 with a special adapter) is placed horizontally on a rubber-cushioned spindle, and its outer edge is positioned into a small rubber guide capstan. When the first stage "on" button is operated, the record then spins, as if on a turntable, and its underside is cleaned by the fine wet brushes on the top of the machine. The higher priced Model Mini Pro 1 cleans both sides of the record at the same time.

After the record has gone through three or four revolutions (more if it's very dirty), the machine

is turned off and the stage two, vacuum dryer button is turned on. Again, the record spins several revolutions, and the powerful vacuum sucks all excess fluid on the cleaned side into a reservoir pan located at the bottom of the machine. No manual drying is needed, a big time-saver! Once it's dried, flip the record over and repeat the process for the other side. The average time for each record is about three minutes, and the only manual effort needed is the pumping of the fluid each time. While the machine is working you can prepare for the next record and replace the ones already cleaned. On the higher priced models, the fluid is automatically injected.

The ease of use of this machine is only enhanced by the excellent results of its cleaning process. Only records with extremely stubborn grease marks or fingerprints needed additional help or spins through the process. As with any cleaning process, the results are amazing, especially in the aural mid-range and treble frequencies. My only minor gripes with this machine include the very loud noise of its vacuum motor in the drying process, which literally drove everyone else out of room, and engendered several nasty comments from Mrs. Recordman. It definitely needs to be muffled. As with the Spin-Clean, the brushes wear too quickly, so order extras up front. The fluid is also expensive (\$14.95 for 16 oz). Minor inconveniences, considering the results.

The lack of effort needed to utilize this machine will also appeal to collectors who otherwise wouldn't expend the energy needed in manual cleaning. The extra cost can be justified by the results, ease of use, and existence as a key audio-ophile accessory to protect and enhance your collection. This machine will be on RM's Santa list

in December. Nitty Gritty also has a line of CD and videodisc cleaner systems. Contact them at the above address or by phone at 909-625-5525.

Vinyl collectors are encouraged to send me information, tips and suggestions in this area to pass on to FSM readers.

(A quick note from CDboy: I'm no expert, but I do know that cleaning records is totally different from cleaning CDs in that you use a circular motion for vinyl, but a radial [from the inside to the outside] motion for CDs. My policy: never dirty it, never clean it. You really need to scratch a CD badly to affect its playing, so I leave well enough alone. If I do need to wipe off dust or fingerprints, I don't use a linty material like Kleenex, but a gentle cloth, and rub lightly. I've found the softest cloth to be underwear. If it's good enough for my butt, it's good enough for my music. -LK)

Hot Vinyl Collectible of the Month: Most collectors have a copy of John Williams' excellent score to *Close Encounters of the Third Kind*. Amazingly, many who bought the first pressing of this album (Arista AL-9500, 1977) are unaware that it included in the gatefold a 7" one-sided, stereo "disco" single of the title theme. Sometimes, those who actually found the single within allowed it to become separated from the package over the years. The single is an integral part of the album and is worth an estimated \$10 itself! Second pressings of the album did not have the single, nor did the later reissue on Arista AL-58078. (The single was included on the current CD reissue, Varese Sarabande VSD-5275.)

Recordman, aka Mike Murray, can be reached at his basement of solitude at 8555 Lamp Post Circle, Manlius NY 13104.

SOUNDTRACK ALBUM ODDITIES: ADDENDA AND ERRATA II

by ANDREW A. LEWANDOWSKI

This month we take another break from the regular series to elaborate on additional finds from you, the readers. Starting next issue we will focus on differences in content between LPs and their CD reissues, which will take a few years. Send any corrections to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713. On with the show:

Bora, Bora: This is the correct title, not just "Bora" as listed in issue #48.

Conseil de famille: From Steve Tompkins comes this data: Georges Delerue's score to this Costa Gavras film was released on a Milan LP (A 264/RC 240). However, there are two different releases of it, even though both covers are identical. One LP has 14 selections on Side 1 totaling 21:53 while Side 2 has 13 selections totaling 22:06. The other LP has 6 selections totaling 13:10 on Side 1 and 8 selections totaling 13:48 on Side 2. These timings match those found on the back covers of both albums.

The Garden of the Finzi-Continis: Again from Steve Tompkins comes word that the U.S. release of this album (RCA LSP-4712) contains two selections not included on the Italian release (RCA KOLS 1013). These were composed and conducted by Joe Brooks. They are "Nicol's Theme (Instrumental)" (3:15) and "Nicol's Theme (Reprise) (Instrumental)" (2:15).

Napoleon: In the summer of 1994 another score for this epic was released on CD (Erato 4509-94813-2). This had Arthur Honegger's original score (of which only 25 minutes existed), some other classical works by Honegger and additional original music by Marius Constant; total time, 54:00.

The Red Pony: In FSM #36/37 I wrote that the first LP of this score was in 1962 on Decca DL9616 and DCM3207. Actually, DL9616 was released in 1952; DCM3207 was a reissue in 1962 by Decca's educational research division, Chronicle of Music. Thanks to Jack Nelson for this one.

South Seas Adventure: Alex North's score to this 1958 Cinerama travelogue was released on the Audio Fidelity label (AFLP 1899/AFSD 5899) with a gatefold cover and 18 selections. It was released in its second pressing with a regular cover. In 1981 Citadel reissued a stereo LP (CT 7014) which contained only 9 bands on Side 1. This release omits the source music and presents North's score in its order of appearance in the film.

A Study in Terror: John Scott's score to this 1966 Sherlock Holmes adventure was released on LP in the U.S. on Roulette (OS-801/OSS-801). It contained 12 selections totaling 30:29. The score was released on Side 1 of an Italian CAM LP (AMG 1) backed with the score to *Repulsion*. It contained 6 bands totaling 20:42. Since the titles and timings are quite different, it is difficult to discern which cuts are additional on the U.S. LP.

A Sunday in the Country: Philippe Sarde's score to this 1984 film (French title: *Un dimanche à la campagne*) was released in France in 1984 on Milan A244 with 4 bands on Side 2. Side 1 contained *The Pirate*. That same year Varese Sarabande released an LP (STV 81227) with the scores flip-flopped. However, *Sunday in the Country* contained only 3 bands, the missing one being "Chansons et gammes pour enfants (DP)" (1:37).

The Thomas Crown Affair: Here's another interesting one from Steve Tompkins. The first LP of Michel Legrand's score (UAS 5182/UAL 4182) in 1968 contains the selection "Moments of Love" (3:45) on Side 2, Band 3 and "Doubting Thomas" (2:15) on Side 2, Band 5. The second pressing, with the same cover and label numbers, contains alternate selections in the same record locations titled "Theme from The Thomas Crown Affair" (2:18) and "His Eyes, Her Eyes" (2:12) respectively. I believe the reissue (United Artists UA-LA295-G) in 1974 duplicated the second pressing.

2001: A Space Odyssey: In FSM #33 I wrote that the original release of this album (MGM S1E13-ST) contained the original movie track of "Atmospheres" (7:50) on Side 2, Band 2 whereas the second pressing (MGM S1E13-STX) had a more sedate concert version (8:06). These timings were clocked by me. The two albums show times of 7:56 and 8:26 respectively. More importantly, in reviewing the albums more closely, it turns out that the inner cover of the second pressing reveals a total of four altered timings. The first I have already mentioned. The remaining three are "Requiem for Soprano, Mezzo-Soprano, Two Mixed Choirs and Orchestra" (4:04 vs. 4:09), "Lux Aeterna" (5:50 vs. 5:54) and "The Blue Danube" (3:30 vs. 3:25). These three are concert versions on the second pressing.

Things to Come: In FSM #38 I listed variations in the releases of this score. From David Schecter comes information of an additional variation: A British LP (EMI ED 29 1053) was issued in 1986 played by the Royal Philharmonic Orchestra conducted by Sir Charles Groves. It is a suite of eight selections: "Prologue," "Ballet for Children," "Attack," "March," "The World in Ruins," "The Building of the New World," "Moon Gun" and "Epilogue." Steven Russ of Australia also verifies the existence of this album. He states that he has a World Record Club LP which is a local release of a 1977 issue of this EMI LP. The score is on Side 2 of the album while Side 1 contains Bliss' "Colour Symphony." Christopher Palmer wrote the sleeve notes and orchestrated two of the eight parts.

Also, my previous article indicated that there were six selections on the Herrmann-conducted London LP SPC21149, even though I listed only five. There are only five selections on this album. To err is human. *

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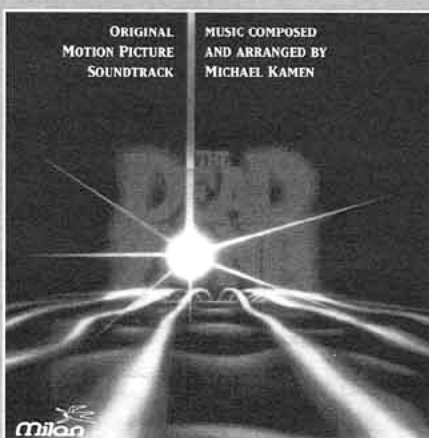
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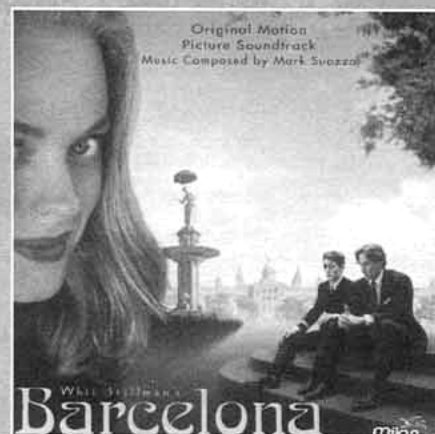
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